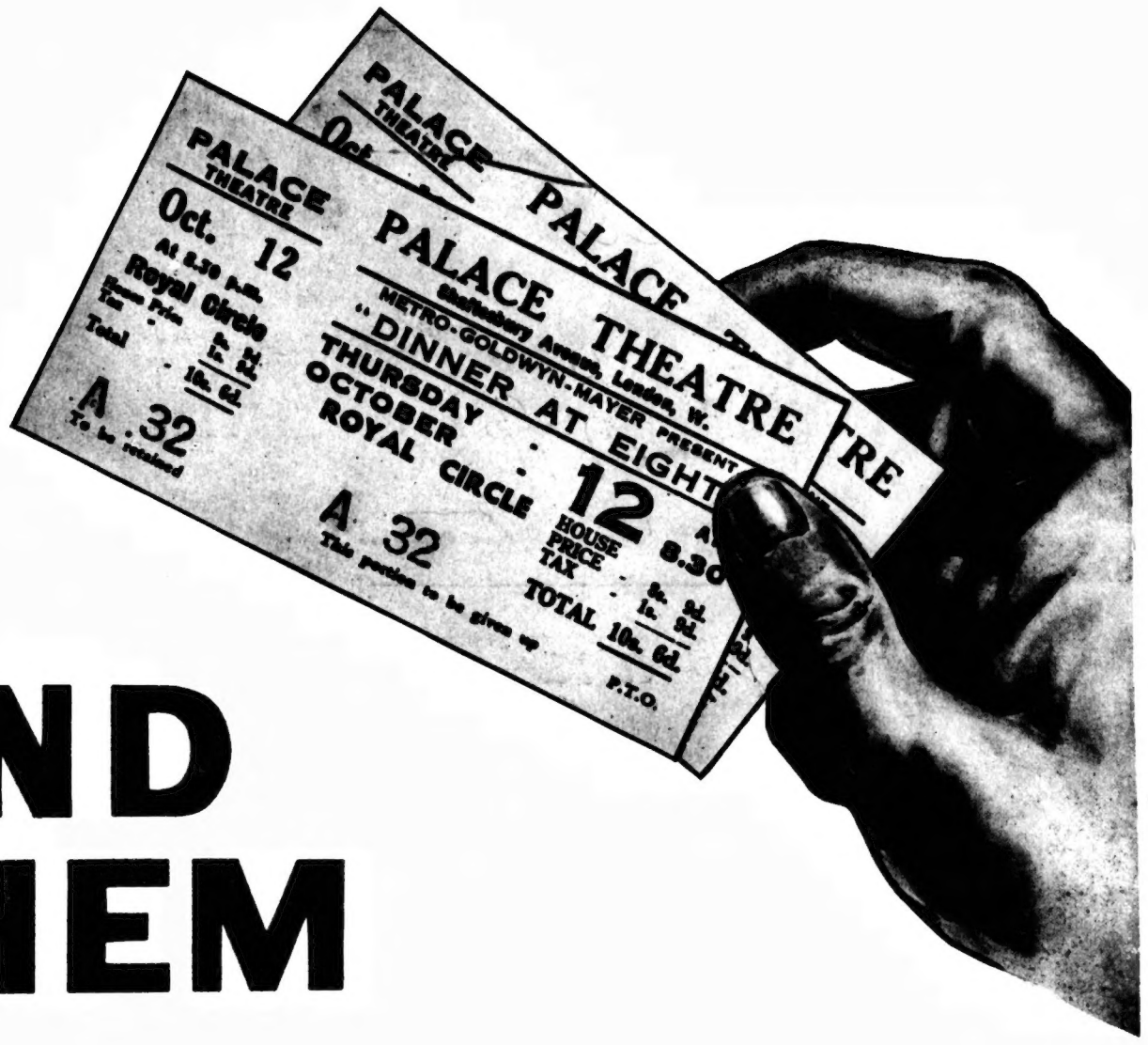
Kine WEEKLY

"CAVALCADE": A CHALLENGE to the C.E.A.
See page 3



TRY AND GET THEM

——————it's very difficult!

"DINNER AT EIGHT" continues to sell out in its SIXTH WEEK at the Palace, at Theatre Prices!

METRO-GOLDWYN-MAYER

KINEMATOGRAPH WEEKLY

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THE RENTER'S SACRIFICE

WHAT did Alderman R. Rutherford, chairman of the Theatres and Entertainments Committee of the Liverpool Justices, mean when, during the hearing of an application for permission for Liverpool exhibitors to give a Sunday entertainment, he said: "The Bench feels strongly that film renters should make more sacrifice than they do. We feel that they do not do their share."

Earlier in the year Liverpool exhibitors obtained permission to open on a Sunday provided they agreed that 20 per cent. of the gross takings would be handed over to charity. This was a ruinous imposition, and Liverpool, on that particular Sunday, was a silent and pictureless city.

Last week a charity contribution of 10 per cent. was offered on behalf of the local exhibitors, and it was this that caused the alderman, whilst expressing sympathy with exhibitors, to voice the opinion that the renters should "sacrifice" something.

Did he mean it that renters should make an independent contribution from their film hire fees to the charities which will benefit by Sunday opening, or was it that film hire fees should be reduced to such a percentage that the likelihood of exhibitors making a profit was in little doubt? It would be interesting to have stated with a little more precision just what the magistrates do want the renters to do.

THAT "CAVALCADE" CHALLENGE

THANKS to a direct conflict of evidence, the Cinematograph Trade Benevolent Fund stands to benefit to the tune of £100. This is the sum suggested by the managing director of Fox Films as a voluntary contribution by whichever of the two parties to our latest controversy—Fox, or the London and Home Counties Branch—proves to have been inaccurate in the directly contradictory statements about the percentage on which "Cavalcade" has been booked.

That exhibitors are far from unanimous in their interpretation of their own resolution, to regard 40 per cent. as a maximum, is a fact upon which we commented only last week, and many will now openly say that 50 per cent. on a picture that fills the hall is better than 25 on one that empties it.

So it comes to a question of reconciling words with deeds, but we would like to see all Trade arguments end in as satisfactory a way as a donation to the C.T.B.F.

A LOSING GAME

THE time has surely come when exhibitors who desire Sunday opening should make up their minds to be frank about it, and place their cards on the table. Nobody can be deluded into the idea that they *want* to drop money, and yet we have applications for the privilege accompanied by figures which prove, if they prove anything, that their only desire is to take part in a losing proposition.

We direct attention to the blunt comments made by members of the Stoke-on-Trent Watch Committee when they considered the application of the local exhibitors to run performances on two Sundays. Details of the results achieved last year, when submitted, showed in the aggregate a loss of £28 17s. None of the halls can feel very much aggrieved if circumstances do not allow them to incur further loss.

A Straight Reply to Censorship Critic

by

Kenneth B. Showler

General Manager, Central Cinema, Cheshunt

As we anticipated, the vigorous attack upon the Censorship System by Edward Cheshire, last week, has quickly drawn a reply. It would, of course, not have been difficult to secure an opposite opinion from a more or less official source, but we attach particular importance to the following article because it is written by an independent exhibitor who has to face exactly the same conditions as Mr. Cheshire.

SO the evergreen topic of Film Censorship has cropped up again, and in Mr. Cheshire the antis have not only a doughty champion, but one who, metaphorically, flays his enemies with a whip of many thongs—always a dangerous weapon in the hands of the unthinking! Realities, however, sometimes pass unrecognised or are overlooked, for in an article boiling over with vituperation, not one constructive idea is put forward.

All of us in the show business have suffered (not always in silence!) from the ills of censorship or the interference of narrow-minded Bumbleism. While a strong case may be made out for a revision of the rules governing the censorial decisions as to what the public may see, the thinking showman will be the first to admit that human nature being what it is, some form of supervision is not only desirable, but is also the strongest weapon the Trade has in its fight against the Jeremiahs who always have seen, and one fears always will see, in the kinema the source of all evil.

LET us, then, if only to annoy Mr. Cheshire further, accept the necessity of some form of censorship, and then, having gone so far, sit back and devise methods whereby greater consistency in the wielding of the scissors may be achieved.

In the first place it is absolutely essential that those to whom this responsible task is entrusted should not only be like Cæsar's wife, above suspicion, but they must also be blessed with a breadth of vision almost superhuman in its range. The ideal of censorship is to strike the happy medium between the producer who wishes to electrify the public by some new form of sensationalism, and kinema patrons throughout the country, who may not all be so sophisticated as is our friend the producer. In other words, what may appear as perfectly harmless to him may very possibly arouse entirely different reactions in the minds of multitudes of picturegoers.

IMAGINE for a moment the state of chaos that would reign if the office of Censor was done away with. In the first place, it would bring down a horde of Watch Committees, Welfare Workers and the hosts of general busybodies who would welcome such a heaven-sent opportunity of interfering in other people's business, for even under existing conditions they are only held at bay with difficulty.

Secondly, the difficulties of booking features, already sufficiently great, would be increased a hundredfold. The Certificate is the showman's guarantee that a film is suitable for exhibition to a mixed audience, but without that safeguard he would be in constant danger of offending a large body of his patrons through the presentation of a picture that, while perhaps not actually outraging the canons of good taste or the generally-accepted standards of decency, would at least be open to damaging criticism and misconstruction.

The kinema of to-day is a family institution, consequently any form of supervision should be directed not, as Mr. Cheshire avers, towards dictating to our patrons what they should, or should not see and hear, but to prevent them being offended by the presentation on our screens of anything likely to shock their sense of right and wrong.

This is not prudishness, but sound business commonsense, for it must always be remembered that some of the Trade's greatest enemies have been found within its own ranks, and any attempt to abolish censorship is a step backwards.

CERTAIN decisions of those Belfrage labels "The Shortt Boys," have undoubtedly caused a considerable amount of gnashing of teeth and tearing out of hair (if any) in the Wardour Street district—not without reason, be it said—and it is on matters such as this that reform is much overdue, while the mysterious mind process involved in the granting of "A" and "U" Certificates is a perpetual source of wonderment.

The Home Office Regulations regarding children and "A" Certificate films are, of course, an outstanding example of the muddle-headed thinking of officialdom, and ought to be swept into oblivion forthwith.

In their place I would suggest that children should be admitted unaccompanied by an adult to all but certain films, and to these no child under the age of sixteen should be admitted in any circumstances. This would have the effect of clarifying the position for kinema-owner and public alike, and would, moreover, be logical both in its reasoning and effect.

Yes. Undoubtedly the time is ripe for a rigid overhaul of the machine, but most certainly not for its abolition.

C. J. DONADA

ONE of the most irritating and mischievous features of the landscape in this business is the rumour monger. I have heard one particular story from three or four sources—that C. J. Donada had terminated his connection with County Cinemas—and wish to give full prominence to an official denial.

I MENTIONED this story to Charles J. and, as I expected, he was emphatic in explaining that it was entirely groundless. "I have a controlling interest in the company," he said, "and an agreement for life. Further than that, practically the whole of the capital in the allied companies is owned by shareholders in County Cinemas, and in those cases I have a ten-year agreement as managing director."

ALTOGETHER, he told me, he and his companies owned 31 kinemas actually completed, and a further seven or eight either under construction or projected. Two are due for opening towards the end of next month, the Regal, Wimbledon, for which Robert Cromie is the architect, and the Ritz, Nottingham (Verity and Beverley).

OLAF BLOCH, who lectured on Monday to the B.K.S., has the remarkable gift of imparting knowledge amusingly, and his address on infra-red photography had an almost vagabond note about it which was very attractive indeed. There was none of the air of the pundit, such as might have been expected from a Fellow of the Institute of Chemistry and a Past-President of the Royal Photographic Society.

LONG SHOTS

Donada Denies—The Happy Lecturer—"U" to Produce Here?—"Cavalcade" Reception

INFRA-RED photography has one disconcerting quality, that of penetrating the cutaneous membrane, and the photograph taken in the Gaumont-British Theatre revealed beards on the faces of members, invisible to the naked eye. It seemed in this respect to give the lie to the statement that beauty is skin-deep. A good Christmas present for an enemy might be an infra-red photograph of himself.

GIBSON GOWLAND, whom I met last week, had with him the charming American lady whom he married in London a week ago—a happy climax to a friendship begun five years ago in Florida.

HE was full of his experiences during the shooting of "S.O.S. Iceberg" in the Arctic, and seemed to have enjoyed thoroughly the hard life which the conditions imposed. Burly and cheerful, this clever actor rejoices in being a "Geordie" and can still give good examples of the dialect of Seaton Sluice, despite his long absence from that corner of England.

ALTHOUGH I am not particularly enamoured of these midnight screenings, I must confess that I thoroughly enjoyed Sam Eckman's party for "Ring Up the Curtain." A host of celebrities of both stage and screen were among the guests and, of course, they thoroughly appreciated every point made by the story, the treatment of which was based on those universal lines of appeal for which M-G-M are catering.

UNIVERSAL is taking its proposals for European production very seriously, and the subject is being discussed in all its phases by an international conference of executives under the chairmanship of Carl Laemmle. S. F. Ditcham and his chief reviewed the British field in all its bearings and I anticipate that their conclusions will have a far-reaching effect upon production in this country.

THESE conferences have meant a strenuous time for Dave Bader, Universal's energetic European story and play bureau chief, who reminds me that he has been in London now for two years. Anyway, the job of handling hundreds of stars, would-be stars and possible talent, giving the once-over to every possible and most of the impossible, story material emanating from Europe doesn't seem to make him look a day older.

WHEN Clayton Sheehan was over here a year ago, I asked him if he thought "Cavalcade" would be widely appreciated on the Continent. His assurance that it would has been amply borne out by the reviews appearing in Continental newspapers, French, German and Scandinavian, which have expressed a fervour which leaves our English praise a little cold.

ROY SIMMONDS, the Fox publicity manager, who has just returned from Stockholm, is full of enthusiasm for the reception given to the picture, and Ragnar Allborg, of Svensk Filmindustri, corroborates Roy Simmonds' opinion. The publicity arrangements were extensive and the critiques full of warm praise.

MUCH interest and discussion has been aroused in musical circles by the article which appeared a few days ago in the lay Press about Colonel John Christie and his famous opera house and magnificent organ which he has built and installed at "Glyndebourne," his country seat.

THE colonel is the managing director of Hill, Norman and Beard, with which is incorporated the Christie Organ Co., the builders of the modern unit organs so extensively used in the kinemas to-day. The organ installed in the residence has been there for about five or six years and is built on the church organ principle, being a very fine example of British organ building.

QUESTIONNAIRES have become a fixed habit with Sidney Bernstein, who is about to issue another of his famous inquisitionary documents. It follows the usual lines of preferences among films, players, directors, etc., with other questions regarding kinema habits. S. B.'s statistical department is due for a busy time.

THE STROLLER.

HOT FROM U.S.

(By Special Kine. New York Cable)

AMERICAN PREMIERE "Private Life Henry Eighth" at Boston biggest success ever. Is breaking all previous records.

TREMENDOUS SUCCESS is predicted for the picture when it opens at the Radio City Music Hall on Thursday.

ON ALL HANDS it is felt that the picture greatly enhances British picture prestige.

KINEMAS BEHIND WITH BALANCE-SHEETS

STOKE WATCH COMMITTEE'S CAUSTIC COMMENT

On Charity Performances

Allegations that the proceeds of all kinema charity performances in the City of Stoke-on-Trent have not been disclosed to the authorities, and that some of the balance-sheets which have been submitted show an unsatisfactory state of affairs, were made at a meeting of the Watch Committee on Thursday.

The matter was raised by Ald. W. A. Holdcroft, on the application from the North Staffs C.E.A., for the allocation of the two dates which are allowed annually for Sunday opening. He said: "It has been usual to grant them, subject to the balance-sheets being sent to the Watch Committee. We have had the greatest difficulty in obtaining the balance-sheets for last year; we have been refused many times. We have at last got the balance-sheets before us—not complete, I agree—but one can well understand the reluctance to submit them. If this is the state of affairs I shall personally oppose the application until the performances are held for charity, and the proceeds devoted to that purpose. These are the figures available for the two dates, November 20 and December 4:—

Aggregate Loss

	Takings. £ s. d.	Expenses. £ s. d.	Result. £ s. d.
Regent, Hanley..	33 7 8	39 14 11	6 7 3 loss
	33 16 6	39 16 3	5 19 9 loss
Hippo., Stoke ...	16 3 6	16 8 2	4 8 loss
	13 0 9	17 10 7	4 9 10 loss
Princes H., Stoke	19 7 11½	16 19 6	2 8 5½ profit
	16 3 6	16 3 4	2 profit
Capitol, Hanley	16 15 8	20 0 0	3 4 4 loss
	21 19 0	16 0 0	5 19 0 profit
Majestic, Stoke...	20 14 2	17 7 6	3 6 8 profit
	14 17 11	17 12 0	2 14 1 loss
Empire, Longton	10 6 7	20 0 0	9 13 5 loss
	12 12 6	17 0 0	4 7 6 loss
Alex., Longton ..	14 14 4	18 15 0	4 0 8 loss
	12 15 10	16 8 11	3 13 1 loss
Victoria, Hartshill	7 8 10½	4 13 1	2 15 9½ profit
	5 6 5	3 18 11	1 7 6 profit

"The total takings," Ald. Holdcroft continued, "were £269 11s. 2d., and the expenses £298 8s. 2d. The profits totalled £15 17s. 7d., the total losses were £44 14s. 7d., and the aggregate loss was £28 17s., so I take it that the charities did not receive a farthing. I have no hesitation in moving that this permission be not granted, and never granted again until we have had these things put differently."

R. G. Wass said: "What surprises me is the number of losses that have been made, and yet they seem most anxious to have the performances again."

Fred Hodgkinson said there were about 19 balance-sheets outstanding. Was it a fact that kinemas were legally compelled to supply a balance-sheet, and that it was a breach of law if the balance-sheet was not available. Was there any way of forcing the provisions of the Act on the kinemas?

The Legal Position

The Town Clerk explained that if the committee is applied to for permission to open, it can make certain conditions as a condition of approval. One of them is that there shall be a properly prepared and audited balance-sheet, and the other is that a certain portion of the profits shall be paid to a particular charity. So far as the payment of the money is concerned, if there is a failure you have the right to prosecute and to recover a penalty. As for the provision of the balance-sheet, that is a matter which, as I see it at the moment, would not justify you in conducting a prosecution, but would justify you in refusing to grant a licence to the persons who had failed to obey.

Ald. George Hassall: If we asked for £5 to be paid to charity and there were no profits, could we get that £5!

The Town Clerk: The words of the Section are "the profits."

The Chairman: We will have the matter investigated, and in view of the unsatisfactory position of the whole matter, we will adjourn it to the next meeting.

The committee agreed to this course.

LEWIS MILESTONE BACK

COLUMBIA'S RUSSIAN FILM

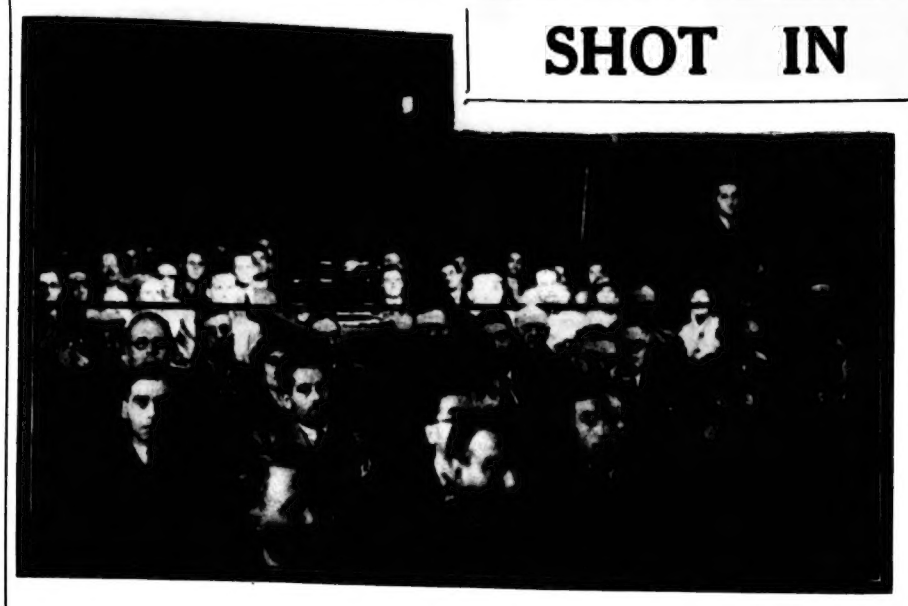
Lewis Milestone returned from Russia after a few weeks' visit to that country where, accompanied by Laurence Stallings and Cyril Gardner, he went for the purpose of obtaining atmosphere and detail for a forthcoming super-film which he is to direct for Columbia.

Milestone states that he was received with the greatest possible courtesy, and gained valuable information and help from all with whom he came into contact.

Stallings, the well-known author-writer, who is under contract to Columbia, and who is collaborating with Milestone under the Columbia writer-director scheme, sailed for Hollywood last week, and will be joined by Milestone in about three weeks time. During this period Milestone and Gardner will spend their time in Droitwich, where they will combine work with health.

Cyril Gardner will probably stay in England for a time, as he wants to use this country as a centre from which he can travel Europe.

The Blackpool Free Church Council are circularising all candidates for municipal honours this November, asking whether they are prepared to oppose any extension of the Sunday kinema licensed hours beyond the normal period of 7.30 p.m. to 10 p.m.



"Daily Herald" Picture

Seated in the dark the above group was photographed by a ray invisible to the eye. They were present at the B.K.S. to study Olaf Bloch's demonstration of infra-red photography

SHOT IN THE DARK

Notable Infra-Red Achievement

OLAF BLOCH'S ADDRESS TO B.K.S.

HARDLY visible in the dim red supplementary light on the platform of the Gaumont-British Theatre, Film House, two card players enacted a brief dramatic scene. Round them was placed the usual studio paraphernalia, a Vinten camera, etc., but no brilliant floods such as one usually sees.

This was Olaf Bloch's first attempt to photograph a drama on to kinematograph film by infra-red light, and the resultant picture thrown on to the screen 90 minutes later proved the experiment successful. Unfortunately, time was too short to produce a positive, but there was no doubt regarding the picture, which was clear in every detail.

This successful experiment was the highlight of M. Bloch's address and demonstration to members of the British Kinematograph Society at their meeting on Monday night, under the presidency of Simon Rowson.

Olaf Bloch's address also included the explanation of what infra-red photography could achieve in various spheres—industrial, medical, ethnological, archæological, astronomical—and the screening of many very interesting slides helped considerably in the quick estimation of the scope of the new process.

On the kinematographic side, M. Bloch declared that they would push on to a faster colour sensitive emulsion than at present, and he suggested the use of infra-red to photograph the habits of nocturnal animals—making reference to Major Dugmore's experiments with a flash photograph.

A further interesting demonstration was made by means of an infra-red handlamp, an infra-red sensitive cell and a loudspeaker. By these, Mr. Bloch demonstrated the penetrative quality of infra-red light by placing various substances between the lamp and the cell, with resultant changes of volume in the loudspeaker.

A hearty vote of thanks was accorded to Mr. Bloch on the proposition of A. Hibbert, head of the Polytechnic Photographic School, and W. R. Webb, of Kodak, Ltd.

BLACKPOOL SUNDAY SQUABBLE

To be Made an Election Issue

FOLLOWING the recent remarkable happenings at Blackpool, where the Watch Committee defied the Town Council and granted Sunday afternoon kinemas—being later snubbed by the Council, who removed the powers under the Cinematograph Act from the Committee—Sunday kinemas is to be an issue at the forthcoming November municipal elections.

The Blackpool Free Church Council are issuing a questionnaire to all candidates asking the latter to state whether or not they are prepared to oppose any extensions to Sunday kinema licensing hours beyond the normal hours of 7.30 p.m. to 10 p.m. The replies will be published in due course, as a guide to the electors.

The present Sunday extended hours—2.30 p.m. to 10.30 p.m.—cease after October 22, and the kinemas will then revert to the one-evening show on Sundays during the winter.

S.O. at Romford

The town's meeting at Romford on the subject of Sunday opening was held on Friday evening and resulted in a win for the opponents of Sunday kinemas by 109 votes to 91.

Two halls, the Plaza and the Laurie, are concerned and the Trade organisation is in the hands of Victor Moss. At the moment, there has been no move to requisition for a poll, but it is anticipated that the decision to do so will be made within a day or two.

H.O. LICENCE CONDITIONS

FOR NORTH WESTERN C.E.A. CONSIDERATION

MEMBERS of the North-Western Area C.E.A. are reminded that the monthly meeting will be held on Friday at the office of the secretary, G. Dudley West. One of the subjects on the agenda is the matter of competitions in kinemas. Representatives of the branch have had an interview with the clerk to the Liverpool justices and they will report the result.

Letters have been received from the clerk to the Justices of Liverpool and of Birkenhead with reference to Home Office model conditions. These will be duly considered. Relevant to this, it might be pointed out that the annual licensing day at Liverpool is Friday, October 27, and at Birkenhead, Wednesday, October 18.

Other matters on the agenda are: Report on Sunday opening application; report on golf competition; report on arrangements for the forthcoming kinema carnival to be held Friday, October 20; letter from Northern branch concerning New Standard film contract; and the election of three new members, all grade "A" halls.

"HORRIFIC" NEWS FILMS

Hereford Magistrates' Criticism

Certain recent news films were called into question by the Hereford City magistrates on Monday, when applications for the renewal of the licences of the three local kinemas were made.

The Chairman (Ald. E. L. Wallis) said the magistrates were unanimously of the opinion that there were grave objections to some of the news films which had been shown in recent times, such as the film of the terrible murder in Cuba and the terrible accident at Brooklands. These were the kind of films which they desired the managers to discourage, and if they replied that they had to show what was sent to them, they should represent to the senders the views of the Bench.

The magistrates were of the opinion that "King Kong" (showing at the Kemble Theatre, Hereford, this week) was of an equally objectionable and horrible nature, and a class of film which they disapproved.

M. C. Oatfield (Chairman of the Hereford Film Censors' Committee) said that with regard to objectionable news films, the justices felt so strongly that unless the managers could arrange for that type of picture not to be shown, it would be the reason for the refusal of their licences on a subsequent occasion.

MANCHESTER HIPPODROME POLICY

Films in Summer, Plays in Winter

Revolutionary changes in the policy of the Manchester Hippodrome—which has had such a chequered career during the past year or so, having staged variety, musical comedy, films and opera—were revealed when the Manchester Watch Committee granted a liquor licence to the theatre.

Sir Oswald Stoll appeared before the committee in support of his application, and outlined his plans for a great Shakespearean season—beginning in a fortnight's time after the film, "Damaged Lives"—and told the committee that it was his desire to make Manchester the Shakespeare mecca of the North.

Chiswick Change

Another Stoll hall, the Chiswick Empire, a famous music-hall, that has been a kinema for the past 15 months, will become a legitimate theatre on November 2, where plays and musical comedies will be staged.

Millfort Picture House, which has been running nightly all summer, is now opening on Monday and Saturday evenings only.

OUT OF STAMPS

Durham Exhibitor Fined

When Hugh Brennan, proprietor of the Kinema, Craghead, was charged at Stanley (Durham) on two counts with non-payment of Entertainments Duty, it was stated by Mr. Costello, who represented the Inland Revenue Commissioners, that the duty had since been paid.

Mr. Costello said that the Customs officer called at the kinema and found that all the tickets had been issued unstamped. The cashier told him that they had run out of stamps.

For the defendant, H. L. Swinburne explained that Mr. Brennan also owned a kinema at Burnhope, and the manager of the Burnhope hall was taking the stamps out on the date in question, but unfortunately missed his 'bus.

Fines of £1 10s. were imposed in each case.

A.B.F.D. TO TREK

Headquarters Taken in Wardour Street

Exhibitors will doubtless note with appreciation the establishing of new headquarters for Associated British Film Distributors in Wardour Street as a locale much more convenient for the Trade than the present A.B.F.D. address at Waterloo Place.

This consideration, and the need of premises more suitable to A.B.F.D.'s expanding activities has prompted the company to lease commodious premises at 143, Wardour Street, states general manager B. Henry. Situated on a corner site at the junction of Edward and Wardour Streets and opposite Warner House, the A.B.F.D. new premises comprise the whole of the ground floor with ample show windows, the entire first floor and commodious basement.

Workmen are busy on the alterations and on completion of the decorative work A.B.F.D. will welcome exhibitors at the new address on October 23 next.

The new organ at the Piccadilly Cinema, Manchester, was put into operation this week, following the recent reconstruction of the interior of the theatre.

TRIPLE SHOWING FOR "S.O.S. ICEBERG"

Overflow Screenings Arranged

So great has been the demand from the London Trade to see Universal's "S. O. S. Iceberg," the Trade presentation of which took place on Wednesday night, that two further screenings are to take place to-day (Thursday), announces S. F. Ditcham.

Mr. Ditcham, in requesting us to convey his sincere regrets to those members of the Trade who could not be accommodated last night at the Cambridge Theatre, yesterday stated that special screenings will take place in the Universal private theatre, at 11 a.m. and 3 p.m. to-day. The demand for tickets for "Ladies Must Love," on Thursday evening, has also been so great that a further screening has been arranged for Friday morning, at 11 o'clock.

FILM CLUB'S FIRST MONTH

New Social Centre's Popularity

The cosy little Film Club at 4, Denman Street, has just celebrated its first month of existence, and must certainly be voted a healthy child for its age. Aiming to provide a social centre for the meeting and exchanging of ideas amongst directors, artists, technicians, writers, and general studio personnel, it has already a membership of some eighty strong, which is steadily increasing.

Under the able secretaryship of C. S. Thorne, with the ever-popular Frankie Stanmore and Wally Patch to greet the visitor and hail brother members, the Film Club has an atmosphere of friendliness that would be hard to equal anywhere.

There is, of course, a fully licensed bar, though this is by no means a central feature of the club, while luncheons, teas and dinners can be provided. For the busy film man, it would be difficult to find a cheerier centre than the Film Club.

KINE. LEAGUE DANCE

A big crowd is expected this (Thursday) evening at Glave's Restaurant, New Oxford Street, London, at the inaugural dance of the Kinematograph Football League. In addition to the appearance of Lew Stone and his Monseigneur Orchestra, the committee has arranged for the presence of Herbert Chapman, of the Arsenal F.C., who has presented a football for auction. This ball will be autographed by all the members of the Arsenal Club and will subsequently be used at the cup final game of the League. Tickets can be obtained from all secretaries of the Kine. League Clubs or from the hon. secretary, L. H. Fielding, Kodak, Ltd., Kingsway, W.C.

Henry Edwards with Pegeen Mair in the B. & D. production of GENERAL JOHN REGAN (United Artists), reviewed in this issue

THE SMALL MAN AND HIS RELEASE PROBLEM

SUSSEX SUPPORTS THE ARBITRATOR'S AWARD CONTRACT

THE problem of pre-release from the point of view of smaller exhibitors in the provinces was put at the Sussex C.E.A. meeting at Brighton on October 3, when, as briefly reported in the "Kine" last week, the branch passed a resolution unanimously calling upon the General Council to go fully into the whole question.

The matter arose on the suggestion from the Northern branch that there should be an arbitrator's award contract—a suggestion that found whole-hearted support from the Sussex members.

The Chairman (W. T. BRADSHAW) and Randolph E. Richards, past-president of the C.E.A., welcomed the Northern branch suggestion as the only possible means of overcoming the present contract difficulties.

J. VAN KOERT pointed out that difficulties had accentuated more than ever the pre-release problem.

"That has been, and always will be, the greatest problem of any contract," he said. "You take a film on release date, and presently you find it is shown six months previously on pre-release at some other hall. The result is that no one knows where he stands at all. This is really the one and only problem—until the renters are compelled to state definitely the first showing of the film and cut out all pre-release dates. I think the other clauses in the contract do not then matter so much."

Mr. Van Koert said he could not understand the attitude of London exhibitors in allowing big films to be shown in the small towns in Sussex two or three months before they reach the first-run halls in a large town like Brighton—and then they are still several months before the general release date in London.

"Ruination"

HARRY BOLTON said that this pre-release question was his "pet aversion" two years ago; he had brought it up at the branch meetings time and time again, but nothing seemed to have been done. "Pre-releases are ruination of the small kinemas to-day."

The Other Angle

R. H. AINSWORTH said that the difficulty from the renters' point of view often was that the big circuit theatres were not able to put in a particular picture owing to previous bookings. The renters naturally arranged their release dates to suit the bigger halls, and they had to work their copies by sending them to an outside town where their showing did nobody any harm.

Would the small man, he asked, like to wait until the general release in London, and then not be able to get those films until about two months afterwards?

Harry Bolton maintained that the small man did not want films on pre-release, as there was also to be considered the big publicity value in the national Press that always follows general release.

J. VAN KOERT: My biggest grouse about the whole question is that a traveller comes to you; you ask him the release date of a film, and you agree to take that film on the release date. When you book a film on release date you should have every reason to expect to get that film round about its first showing.

Several members pleaded that there should be a clear definition of the *first* release date, and that if there is a pre-release, that should constitute the first release date.

The point was also made that provincial exhibitors as well as London exhibitors suffer from the public being allowed to see films on long pre-releases. It often happened that people on holiday were thus able to see a film at a small kinema long before it came to the first-run halls in their own area, and consequently they promptly labelled the film "old."

The CHAIRMAN raised the point of smaller exhibitors losing prestige for their halls through booking films as first feature, and finding afterwards that they have played at a first-run house on pre-release as a second feature.

RANDOLPH E. RICHARDS said it was obvious that the film was booked to the circuit at a flat rate. Every hall had a right to decide which should be a first and which a second feature. It was no use leaving the renters to run the exhibitors' business.

A Contract Resolution

J. VAN KOERT said that it was perfectly fair and reasonable to ask that it should be stated on the contract whether at the first showing of the film it had been booked as a first or second feature, so as to provide a guide to subsequent bookings of that picture in a particular district.

A resolution to this effect was passed.

In order to be quite sure that the difficulties of both sides would be met in the drawing up of a new contract, J. VAN KOERT suggested that, as an alternative, a small committee might be empowered to draw up the ideal contract from the exhibitors' point of view. A similar small committee could be appointed to draw up the ideal contract from the renters' point of view, and the two committees could then meet in an effort to arrive at an amicable solution.

SEATING DEMAND

Penalises Worthing Exhibitors

Owing to the removal, at the demand of the Council, of a number of front seats at the Rivoli and Dome, at Worthing, C. A. Seebold has approached the Corporation for permission to allow patrons to stand for a period of some 15-20 minutes between the change of the second and third houses.

Notwithstanding the loss of admissions entailed by its order, the Council, at its last meeting, refused to consider the application and insisted upon the enforcement of the licence condition against standing in any unseated portion of the auditorium.

Dundee Busybodies Rebuffed

NO ALTERATION OF LICENCES

TECHNICAL LECTURES FOR KINEMA STAFFS

THE Dundee Juvenile Organisations Committee evidently do not realise that it was given a rebuff by the Dundee Police Committee last month, when that body, after hearing their case and that of the exhibitors, decided to give no further consideration to a proposal that conditions relating to the exhibition of "A" films should be attached to kinema licences in Dundee.

At the October meeting of the Dundee C.E.A. a letter was submitted from J. Armstrong Barry, secretary of the J.O.C., which indicated that that organisation is determined to make itself heard. The Dundee exhibitors, however, maintained a dignified attitude and are to refuse to be dictated to by outside bodies of busybodies.

VICTOR HAMILTON (the Kinnaird), the chairman, referred to the successful C.E.A. deputation to the Police Committee. They must thank George Salmon for the very able speech he had made. As a result of that meeting there would be no extra conditions on their licences.

Peremptory Busybodies

MISS MCINTOSH (Princess), the secretary, reported that since the meeting with the Police Committee she had received a letter from J. Armstrong Barry referring to the Police Committee's decision and asking that exhibitors should immediately arrange for the exhibition of category boards at their kinemas. He also suggested that they should pay attention to the exhibition on the screen of the censors' certificate. Mr. Barry added that should she desire to see him on the subject he could be seen any day at his office at noon, provided prior notice was given. The secretary added that she had formally acknowledged the letter.

F. CARTER LINAY (Majestic): I think the branch is in the position to pat itself on the back on the manner in which we came through what might have been a very serious thing. It was quite evident that the members of the committee viewed the thing in a very fair-minded manner. It was noticeable, however, that this Juvenile Organisations Committee were congratulating themselves that they had made themselves heard. On these grounds, we shall certainly hear more from them; and that letter is their first attempt to use the powers they think they have.

Dictation Resented

Mr. Linay added that while they should comply with the suggestion made by the Police Committee that they should consult with the juvenile organisation so far as possible, he did not think they should give way on every point. Exhibitors were aware that they should show category boards and look after the censorship certificates. Beyond that he did not think they should agree to them dictating to them.

The SECRETARY: I thought it was a wee bit dictatorial.

F. CARTER LINAY: They are rather flushed with their success at having brought this matter before the Police Committee.

The SECRETARY: The Police Committee attitude was pretty clear. It as much as said: "The C.E.A. are willing to meet with you; you can go out and discuss it in private and not come back and bother us."

Both CHARLES ALLISON (Plaza) and E. J. CROOKE (La Scala) contended it was for the Juvenile Organisations Committee to chase after the C.E.A., and not for exhibitors to go to them.

The CHAIRMAN agreed that if they wanted to meet the C.E.A. they could come there.

F. CARTER LINAY: We agreed we would discuss matters with them, but if we let these people get too far ahead with us and too sure of themselves we will be in a bigger difficulty than we ever had before.

The discussion then ceased on this subject.

Better Publicity Wanted

F. CARTER LINAY raised the point of getting better publicity in the local morning paper, the *Dundee Courier and Advertiser*. Unlike other papers, he said, they placed the kinema advertisements in any place they liked. He thought they might ask them to give the kinemas a definite place in the paper so that they would not have the public hunting all over the place for the kinema announcements.

It was agreed that the central houses concerned should approach the newspaper proprietors to have a definite place allocated for entertainment advertisements.

Technical Lectures

It was agreed that the branch should attempt to institute a series of lectures on technical and other subjects concerning the kinema, and that these lectures be open to managers, operators and other members of kinema staffs interested.

The secretary submitted a letter from the Pyrene Fire Extinguisher Company utilising the recent Glasgow kinema matinée scare as publicity matter for boosting their automatic fire extinguisher.

Mae West in her costume for I'M NO ANGEL, with Adolph Zukor, President of Paramount, and Albert A. Kaufman, formerly in charge of the Plaza, London

AMATEURS NEED THE TRADE'S HELP

MERSEYSIDE FILM SOCIETY OFFICIALS' INVITATION

"WE want more films which are good of their kind and do not fob us off with imitation emotions. Kinema programmes in the past have suffered from that kind of substitution," said R. S. Lambert, editor of the B.B.C. publication, *The Listener*, at the first public meeting of the Merseyside Film Institute Society on Thursday last. The society hopes to have a membership of 2,000 within the next few weeks.

Following his address, members of the audience suggested that there should be a means for filmgoers to show their disapproval of films. Replying, Mr. Lambert contended that staying away was the quickest way of showing disapproval. It was not the intention of that institute to advise its members to stay away from any film, but it was the intention to advise them to go to certain films.

The Rev. Heming Vaughan, secretary, thought filmgoers should show courage and definitely show disapproval of a film they thought was undesirable. The management of kinemas was increasingly sympathetic.

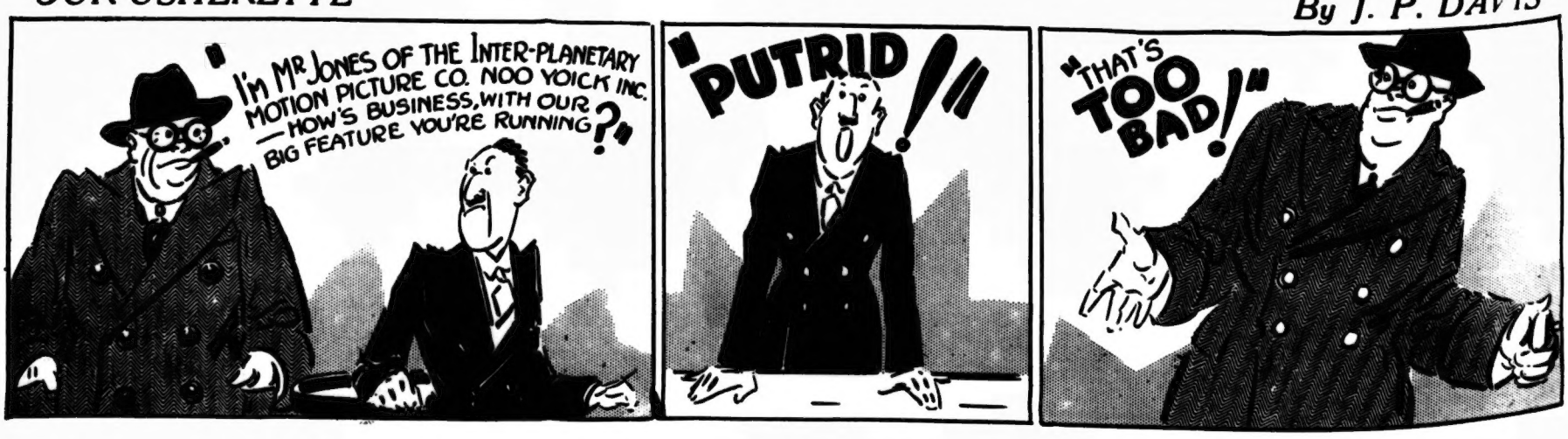
That society was bringing kinemas an increasing audience, but one which would not be passive. He thought that audiences might show a little more courage and clap out a film they thought undesirable instead of remaining silent.

From the body of the hall came the complaint that Liverpool had to wait a long time for many films. Films were shown in India and Australia, said one speaker, before they reached Liverpool.

F. Wilkinson, head master of Wallasey Grammar School, and chairman of the society's council, said they would be delighted to have representatives of the Trade on it. "We need their help tremendously," he stated.

OUR USHERETTE

By J. P. DAVIS


"I'M MR JONES OF THE INTER-PLANETARY MOTION PICTURE CO. NOO YOICK INC. —HOW'S BUSINESS, WITH OUR BIG FEATURE YOU'RE RUNNING?"
"PUTRID!!"
"THAT'S TOO BAD!"

SPECIAL PRESENTATION
at the
PHOENIX THEATRE
Friday, October 20th, 3 p.m.

Butcher's Empire Pictures

WITH

EDMUND LOWE
WYNNE GIBSON

EDWARD ARNOLD · JOHNNY HINES · MARJORIE WHITE
ALAN DINEHART & FUZZY KNIGHT *Directed by* WILLIAM BEAUDINE

Pictures

RELEASE DATE
FEB. 12, 1934

P.R.S. WINS TEST CASE

Constance Cummings who is starred in CHANNEL CROSSING, which W. & F. is Trade showing on Monday

HOTEL RELAYS INFRINGE COPYRIGHT

"A Separate Performance"

The decision of the Court of Appeal in the recent test case, Hammonds Bradford Brewery Co., Ltd., v. Performing Rights Society, by preventing the reproduction in hotels of broadcast music unless they have first paid the licence fee of the P.R.S., is one of importance to exhibitors who are licensees of the society.

In the case heard by the Court of Appeal on October 4, appellants, as proprietors of the George Hotel, Brighouse, challenged a decision of Mr. Justice Maugham in the Chancery Division in favour of the P.R.S. in an action for alleged infringement of copyright.

The brewery company denied the infringement, and pleaded that there was no new performance giving the owner of the copyright any claim to royalty in addition to that paid by the B.B.C.

The Master of the Rolls said that the brewery company had made it possible for people at the hotel to hear representations of several works which were being broadcast from a kinema at Hammersmith. It was at the volition of the hotel management that steps were taken to provide this entertainment for an increased number of persons.

Evasion of Rights

"It seems to me, as it did to Mr. Justice Maugham, that those acts constituted an evasion of the rights or authorisation of the performance which are granted to the owner of the copyright under the Copyright Act, and must be deemed to be an infringement unless consent can be proved. That it was a performance seems clear, because it was an acoustic representation of a work, for which steps were taken to render an audition to the audience.

"It is clear that there is no evidence at all that there was any consent on plaintiffs' part. The real point the brewery company made was that they merely took steps to intervene in a performance which was going on. It appears to me that there was an effective intervention of a separate kind by defendants themselves which rendered it possible for the guests at the hotel to hear the performance. That in itself was a separate performance, or an authorisation of performance which is prohibited by the terms of the Copyright Act."

Lords Justices Lawrence and Romer concurred, and the appeal was dismissed, with costs.

In his submissions for appellants, Sir Arthur Colefax, K.C., contended that this was a performance in a kinema, and there was no other performance of these copyright works on that occasion.

Lord Justice Romer: Do you say that the only people who performed were those who played at the kinema?

"Yes," replied counsel. "The whole course pursued by the Performing Right Society is, in my submission, on the wrong basis. This idea that the copyright-owner can authorise the performance in public and then authorise the extension of the number of hearers of that performance is quite wrong. Once he has authorised a performance in public he has exhausted his right."

£12,000 DAMAGES AWARD

Production Company to Appeal

Damages amounting to £12,000 were awarded by a special jury in the King's Bench Division on October 4 to Film Industries, Ltd., of Gower Street, W.C., against Gaumont Co., Ltd. (now Gaumont-Ideal, Ltd.), of Film House, Wardour Street, W., in an action for libel arising out of competitive tendering by the two companies for the supply of sound-film apparatus to the Mental Hospitals Association.

A. S. Comyns Carr, K.C., for the plaintiffs, explained that both companies were interested in the manufacture of sound-film apparatus. Plaintiffs had a nominal capital of £10,000 and the defendant company was part of a larger combination, claiming to control an aggregate capital of about 16 millions. Early in 1932 both were invited to tender for the supply and maintenance of such apparatus by the Mental Hospitals Association, and it was after the offer of the plaintiff company had been accepted that the libel of which the plaintiffs complained was published.

On July 29, 1932, an agent of the defendant company wrote to the secretary of the Mental Hospitals Association a letter, which the plaintiffs alleged intimated that the plaintiff company was not in a sound financial position and that it would not be in a position to carry out its contractual obligations to the Association. There was not a word of truth in such an imputation, for the plaintiff company had the support of very substantial people.

Defendants admitted the publication of the letter, but denied that the words were defamatory. They also pleaded that if they were, the letter was published on a privileged occasion without malice and that the letter was true in substance and in fact.

No evidence was called on behalf of the defendants. Sir Patrick Hastings, K.C., for the defendants, in addressing the jury on the question of damages, maintained that no great damage had been suffered by the plaintiff company through the publication. The case was one which did not call for the award of heavy damages against the defendant company.

The special jury awarded damages as stated above, and Mr. Justice Charles entered judgment for the plaintiffs accordingly with costs. He made an order for the amendment of the writ as the defendant company had changed its name to Gaumont-Ideal, Ltd.

A stay of execution was granted pending notice of appeal.

FILM INSTITUTE GETS GOING

APPOINTMENT OF OFFICIALS

A DEPUTATION to the Prime Minister concerning the Empire Marketing Board film library was proposed on Thursday last at a meeting of the Governors of the British Film Institute.

J. W. Brown, secretary of the British Institute of Adult Education, was appointed as general manager at the meeting, which was the first held by the Board of Governors.

The following statement was issued after the meeting:—

The first meeting of the Board of Governors of the newly constituted British Film Institute was held to-day, and four committees were set up to deal respectively with finance, publications and information, entertainments and education, and technical matters concerning apparatus.

The Board decided that a deputation should be arranged to submit to the Prime Minister the desirability of the Empire Marketing Board Film Library being passed over to the Film Institute, which seems the most appropriate central body to carry on the work begun by the Empire Marketing Board.

It was agreed that Col. John Buchan, M.P., J. J. Lawson, M.P., and T. Ormiston, M.P., should form the deputation.

The board also decided that a comprehensive scheme of membership should be framed.

J. W. Brown, secretary of the British Institute of Adult Education, was appointed as general manager of the Film Institute. Mr. Brown acted as one of the joint hon. secretaries of the Commission on Education and Cultural Films which published its report, "The Film in National Life," last year. It will be remembered that it was as the result of the recommendations of this report that the Film Institute was created.

Mr. Brown is also a Governor of the International Educational Cinematograph Institute of Rome, and has varied contacts in the educational and film worlds. He has also written various books, among which are "Modern Mexico" and "World Migration."

Reginald V. Crow, a past-president of the C.E.A., was appointed as secretary of the Institute.

ITALY'S NEW QUOTA LAW

25 PER CENT. REGULATION

A new law has been enacted in Italy and came into force on Monday last. Under its provisions, Italian exhibitors must screen at least one Italian feature film to every three foreign films screened.

A similar regulation governs renters of films. Every film imported to Italy must bear a tax of 25,000 lire (equivalent to £400), but if the renter distributes one Italian film for every three imported films, the tax is remitted. All foreign films must be dubbed in Italy.

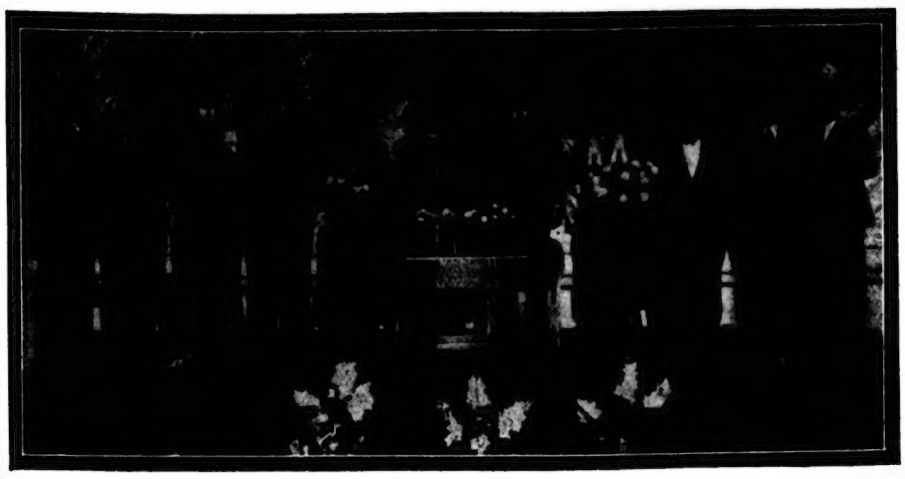
With a view to the encouragement of high quality in film production, a Commission appointed by the Italian Government will award money prizes for the best Italian films produced. As the Commission also regulates the price at which the film shall be rented to exhibitors, there is a double inducement to produce films of quality.

It is expected that the new law will stimulate film production in Italy, and already independent units are engaged in making films in the Cines Pittaluga studios.

Guido Oliva, formerly general secretary of Societa Anonima Pittaluga, who has given much energy to building up the company, recently has been appointed as general director.

UFA PIONEER DEAD

The death has taken place in Germany from a heart stroke of Carl Braatz, who was one of the founders with Major Grau of the Ufa organisation. He was also associated with alkali interests. Herr Braatz was 60 years old.



A group at the opening of the Hippodrome, Huntingdon. Centre: Mayoress and Mayor of Huntingdon, with Sir Walter West (chairman of the Company). Extreme left: Geo. Robb (director) and R. W. Chambers (secretary)

MITCHAM'S NEW KINEMA

Opening of the Majestic

PROJECT FIRST MOOTED IN 1928

THE Majestic Kinema, Mitcham, designed by S. B. Pritlove, F.R.I.B.A., was opened by J. Chuter Ede, Chairman of the Surrey County Council, on Friday last.

In a brief speech he congratulated the promoters on the success of their efforts, and laughingly alluded to the length of time that had elapsed since the idea of building the kinema was first mooted. It was a reproach that hitherto the neighbourhood had not possessed its own kinema, but that reproach had now been removed.

Joseph Owen, a member of the directorate, proposed a vote of thanks to Mr. Chuter Ede, and took the opportunity of reviewing the difficulties that had beset the board in bringing its labours to a successful conclusion. He alluded in warm terms to the work of the principal contractors, J. Elliman and Son, of Beckenham; of the architect, and A. S. Miles, the resident manager.

W. E. Greenwood, chairman of the directors, seconded the vote, and remarked that, having satisfied the licensing authorities, and the hundred and one other people who

Joan Wyndham and Arthur Chesney, in A FORTUNATE FOOL

somehow or other seem to be concerned with a new kinema, it would now be their endeavour to please the public.

The opening programme included "The King's Vacation" (Warner), "Our Fighting Navy" (Butcher), and a Laurel and Hardy comedy.

The directorate of the house includes W. E. Greenwood, W. H. Bedwell, T. Clarke, E. C. Mitchell, J. Owen, R. H. Powis and V. G. Sanders.

The history of Mitcham's kinema, opened last week, reads like the rhyming couplet: "This year, next year, now, never." As far back as 1928 announcements were made regarding the project, but various things arose to delay the matter. However, all's well that ends well. Congratulations are due to the directorate on the success of the initial performance. To the very minute, the speakers appeared on the stage. No waiting, no waste of time. It was an object lesson in opening performances—and, be it said, for Trade shows!

"LADY FOR A DAY" FOR LONDON COLISEUM

"Lady for a Day," Columbia's fine Frank Capra production, goes into the London Coliseum for at least a month's run commencing December 23. The fact that it opens two days before Christmas should ensure it a terrific send-off, as what could be more appropriate than this delightful Damon Runyon story at this particular season of the year.

"Lady for a Day" has one of the greatest all-round acting casts ever got together for one film, including as it does such artistes as Warren William, May Robson, Guy Kibbee, Ned Sparks, Glenda Farrell, Walter Connolly, and many others.

Kinema Changes

MACCLESFIELD MERGER

MAJESTIC TAKEN OVER BY PREMIER OWNER

THE Majestic Cinema, Macclesfield, have taken over the management of the Premier Picturehouse, Macclesfield, in Vincent Street. From now the board of directors of both houses will be the same, and will be run in conjunction with each other under the direction of the present general manager and director of the Majestic, S. B. Higginbotham, who will also control the film booking.

Southport Deal

An important merger came into effect at Southport on Sunday, October 1, when the Coliseum, Ltd., took over control of the Scala kinema, one of the largest halls in the town.

The Coliseum, Ltd., now own the Palace, Coliseum, Plaza, Annadale, and the Scala, the total seating accommodation being over 4,000.

Mr. Peel Smith will have the general supervision of the four kinemas and will be responsible for all the bookings.

Sheffield Freehold Sales

There was another lively debate at a meeting of the Sheffield City Council on Wednesday, with reference to the proposed sale of the freehold land to the proprietor of the Heeley Electric Palace, Sheffield. An amendment that the agreement to sell should be rescinded was defeated by 43 votes against 40.

Alderman Turner, criticising the amendment, said: "There is something going on of which I, as chairman, have no conception, and I will not be a party to the corporation business being carried on in this way. When the council has come to a decision it is most unfortunate for an official to make comments."

Grand, Birmingham

The Grand Theatre, Birmingham, with seating accommodation for 2,900, which has been closed since May last, is to be offered for sale or to let. It was built in 1883 by Mr. Andrew Melville, and was originally run as a legitimate theatre, George and the Dragon being the first pantomime. Some years later it was acquired by Mr. Turner, of the Turner Opera Co., and in 1907 was acquired by Moss Empires and run as a music hall.

In 1930 it was leased to Universal for a run of six months as a kinema, and has since given vaudeville shows with occasional kinema shows, the last being the special première of "Grand Hotel."

Temperance Hall as Kinema

Arrangements have been made to convert the Temperance Hall, Newport, into a kinema. The reconstruction of the hall commenced on Monday last (October 2). The lessees will be a newly formed Newport syndicate.

Another Bristol Hall

A kinema licence has been granted to George Herbert Slade for a new kinema, which it is proposed to build at the junction of Braemar and Filton Roads, Filton. Plans have been prepared by W. H. Watkins, of Bristol, for a house with just over a thousand seating capacity. In favour of the application a petition signed by 300 residents was put in.

Filton is a district just outside the Bristol boundary, and is rapidly developing. The nearest kinema at present is the Premier at Horfield.

Doncaster Demolition

Work was commenced on Thursday with the demolition of the Majestic Super Kinema, Doncaster, on which site the new Gaumont Palace is to be erected. It is hoped the new hall will be ready for opening at Easter.

The best wishes of his friends in the Trade will be extended to A. May, manager of the Victoria Playhouse, Victoria Road, Aston, Birmingham, who, this week, returns to harness after a short absence on the sick list.

Permission has been granted for many kinemas to be open in Leeds from 9.30 a.m. this week for the purpose of lectures and films in connection with Leeds Health Week.

D

COLUMBIA ANNOUNCES ITS SALES FORCE

Popular Figures Appointed to Key Posts

THE arrival of Columbia as a major distribution unit has necessitated the building up of a country-wide organisation and the establishment of adequate headquarter facilities at 139, Wardour Street. Both these onerous tasks have now been performed, and the Trade has already had the opportunity of viewing the picture offerings of Columbia as an independent unit. The reception given by the Trade to these films, and, particularly, the important Frank Capra production, "Lady for a Day," is perhaps the happiest augury for the success of the new renting company.

ANGUS TRIMMER

MAX THORPE

We are now able to publish details of the organisation Joe Friedman has surrounded himself with to handle the huge output Columbia are about to launch on the British market.

F. H. KESSLER-HOWES

We have already announced the appointments of Max Thorpe as general sales manager, Angus Trimmer as assistant to Mr. Friedman, and F. H. Kessler-Howes as director of publicity. Mr. Thorpe has gathered a strong set of boys whose popularity amongst the exhibitors will be beyond question.

The circuit supervisor is Sydney H. Davies, a well-known and popular figure in the Trade, who until recently fulfilled a similar position with First National. London will be looked after by Alf Kuttner, who has been through all phases of the renting business since many years ago he started the Anchor Films Co. He resigned his position with Warner Bros. to join Columbia. As his assistants he will have Messrs. Freeman, Wilson, Geduld, Pritchard and Kempner.

ALF KUTTNER (London)

GLASGOW

In securing R. G. Booth as their branch manager in Glasgow, Columbia has obtained the services of probably the best-known man in the film Trade in Scotland. His varied experiences include the taking of topicals, arranging situations for production, organising and reorganising, salesmanship, in fact, practically every phase of the Industry.

Mr. Booth first started with a firm of paper-makers in Aberdeen, leaving them in 1913 to join Ruffell's Exclusives in Long Acre, and in doing so became the first traveller for Exclusives. Then followed a period as Gaumont's branch manager for Scotland, for whom, in 1919, he was chosen to undertake a special mission to America. This done, he returned to his old job in Scotland until, in 1923, someone was required to reorganise Gaumont's Manchester branch, and, once again, R. G. Booth was selected for the task. Jury's Pictures (Scotland)—now M-G-M—approached him a little later to become their Scottish manager until April, 1929, when Warner Bros. appointed him sales manager for Vitaphone Shorts.

R. G. BOOTH (Glasgow)

Great scope was afforded him in this venture for his undoubted organising genius, as the position entailed the formation of a separate sales organisation and film renting business. When everything was running smoothly, Warner's made him sales manager for circuits, he holding this appointment for some time before going to A.B.C. as joint booking manager. And this is where Columbia Pictures stepped in, and have sent this knowledgeable film trader to represent their interests in his native Caledonia once again. Messrs. W. Grey and D. Reid are Mr. Booth's assistants.

NEWCASTLE

That youthful veteran, Dan Fish, who is in charge in Newcastle, can boast at the age of 33 of sixteen years' service in the film Industry.

DAN FISH (Newcastle)

For he was only 17 when he opened the Newcastle branch for the Phillips Film Company, and he has had wide and varied experience in the Trade ever since. His extensive knowledge of the production and distribution sides of the film business, gained both in the United States and Europe, should prove of immense value to him and to Columbia in his representation of their interests in Newcastle. Mr. Fish's assistants are Messrs F. H. Ainsworth and J. Glick.

BIRMINGHAM

Ever since the finish of the war, H. P. Jones, the Birmingham branch manager, has been engaged in the film Trade. He has had two spells of five years each—with no remission for good conduct — with Fox and Universal, both at Manchester branches, resigning his branch managership with the latter company to take up the management of his own theatre interests in 1930. The following year he was approached by Warner Bros. to take on as branch manager for them in Manchester, remaining as such until January of this year, when he left Manchester to become branch manager for Birmingham. Mr. Jones is assisted by J. Levy, P. J. MacDonald and V. C. Hornblow.

H. P. JONES (Birmingham)

A. S. BARBER (Liverpool)

WILLIAM GILL (Manchester)

LIVERPOOL

Alfred S. Barber, branch manager at Liverpool, comes of an old theatrical family, well known to old-timers as the "Jessons." Before entering the film Trade in 1920, he was an officer on the staff of the British Military Mission to New York, ultimately becoming Secretary to the British Military Control Officer of the United States. He joined Fox's early in 1920, and has been with them for 13 years. He had a short spell in London at first, was later sent to Liverpool and promoted salesman. In 1925 he was made branch manager, a position he has held for them in both Liverpool and Notts and Derby, until he left this company recently to take over a similar position with Columbia Pictures Corporation. The name of his present house, "Dunroamin'," suggests a long and happy association for him and Columbia. Mr. Barber's assistants are H. C. Arnold and A. W. Stanbury.

At Manchester, William Gill, another well-known figure in the Trade, is in charge of Columbia interests.

LEEDS

Twenty-two years ago, A. Braithwaite, branch manager at Leeds, started his wide film trade career with New Century. In the early part of 1914 he was responsible for the opening of Pathé's in Newcastle. After a spell of three years in the Army he was, on demobilisation, appointed to the General Film Co., representing their interest in both Leeds and Birmingham, until in 1921 he left them to join Universal. Two years as branch manager at Leeds for Universal was followed by nine years in a similar capacity at Birmingham. He had just succeeded Mr. Thorpe at their London branch when Columbia snapped him up for Leeds, the place he knows from A to Z. Mr. Braithwaite will be assisted by Messrs. P. Jacobs and J. Caverson.

A. BRAITHWAITE (Leeds)

Next Sunday evening Victor Saville, the well-known producer, is travelling to Glasgow to address the members of the Glasgow Film Society in Cranston's Picture House, for the opening of their new season.

JOE FRIEDMAN, Managing Director of Columbia

CARDIFF

Columbia's branch manager for Cardiff, W. E. Dovey, has had varied experience in all branches of entertainment, all of which has been gained in the Principality. Twenty-four years ago, when skating was all the rage, he opened and controlled a chain of skating rinks throughout Wales. In 1913 he became actively associated with music-hall and theatre management, which he ultimately forsook when the boom in the film Trade became apparent. Most of the leading kinemas in and around Cardiff have been controlled by him at some time or other.

W. E. DOVEY (Cardiff)

Mr. Dovey has an all-round knowledge of the Trade. He was in the renting side of the business from 1918 to 1923, and was from then until his engagement by Columbia Pictures Corporation, branch manager for Universal. C. G. Hill and W. J. Wilkinson will assist Mr. Dovey.

DUBLIN

When one speaks of the kinema, one automatically thinks of J. Hanlon, the branch manager for Ireland. He pioneered with the late James T. Jameson for the Original Irish Animated Picture Co., and when Mr. Jameson became Vitagraph's Irish representative, Hanlon went with him as his salesman, keeping to the same partnership when Warner's took over Vitagraph. He was the first salesman in Ireland to book "talkies," the directors of the Belfast Picture House, who presented the first one he booked, "The Singing Fool," commemorated the occasion by presenting him with a suitably inscribed gold watch and chain.

J. HANLON (Ireland)

J. H. stayed with Warner's until October, 1930, when he became associated with Radio as their salesman, remaining with them until recently. Combining a thorough knowledge of the country, its theatres, railways and other means of transport, Mr. Hanlon never lets the word "can't" come into his negotiations with exhibitors: he rushed "Bring 'Em Back Alive" by air from England to Ireland when one exhibitor wanted that film for the same night's show, while, during the recent railway strike in Northern Ireland, thanks to his organisation, not one house was let down. Mr. Hanlon's assistant is G. L. Penn.

Columbia plans to make at least twelve productions starring Buck Jones and Tim McCoy.

Colonel McCoy will be seen as a wireless patrol policeman and Buck as a motion picture daredevil doubling for stars. The former is titled "Car No. 17" and the latter "The Thrill Hunter."

OPPORTUNITY FOR LIVE SHOWMEN

£5,000 Film Contest "DAILY HERALD" HELP

KINEMA managers throughout Britain have not been slow to recognise the significance of the "Daily Herald" £5,000 Film Contest.

They realise that, linked with an autumn film season of unusual brilliance, this enterprise is packed with opportunity, not only for film lovers to make a bid for fortune, but for showmen to excel in co-operation.

Why not make your house the local headquarters of this unrivalled contest? You will thus attract bigger and more enthusiastic audiences.

Not only so, but you will be in line for splendid cash prizes of £25, £10, £5 and five of £2 for the best co-operative effort.

You may qualify by means of vestibule tableaux, slides, poster displays or announcements from the stage.

In this great £5,000 national contest, the *Daily Herald* invites readers to select the five greatest and five next greatest stars of 1933 in each of the following five sections: Character study, comedy, drama, musical comedy, romance.

The 30 stars from whom readers are asked to make their selection are:—

Character Study.—Wallace Beery, Marie Dressler, Gordon Harker, Charles Laughton, Aline MacMahon, Alison Skipworth.

Comedy.—Eddie Cantor, Cicely Courtneidge, Gracie Fields, Ralph Lynn, Zasu Pitts, Charles Ruggles.

Drama.—George Arliss, Lionel Barrymore, Ann Harding, Walter Huston, Norma Shearer, Sylvia Sidney.

Musical Comedy.—Jack Buchanan, Maurice Chevalier, Lilian Harvey, Jack Hulbert, Jeanette Macdonald, Jessie Matthews.

Romance.—Ronald Colman, Marlene Dietrich, Clark Gable, Greta Garbo, Janet Gaynor, Ramon Novarro.

All these stars are, from time to time, on your screen, and every manager should "tie up" with the *Daily Herald's* big publicity efforts promptly.

Drop a postcard immediately for full details and printed matter to "Film Contest," 68, Long Acre, London, W.C.2.

A Procession of Thrills

"The Invisible Man"

"The Invisible Man" is arriving to join the weird cavalcade of characters who have stalked with terrifying steps across the silver screen.

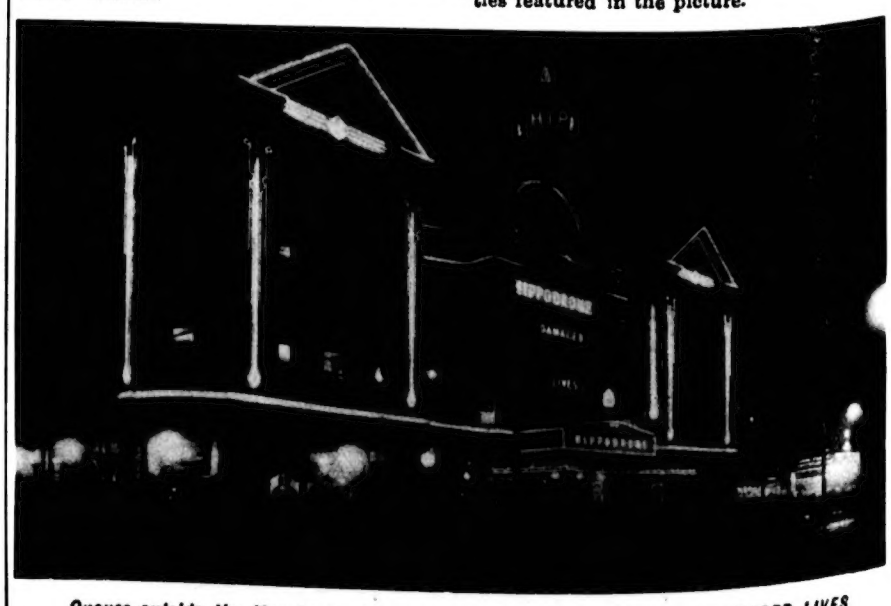
With Universal's version of H. G. Wells' fantastic tale of super science, the madman threatens to "top" the blood-curdling movie creations which are still recalled in the nightmares of experienced theatregoers.

The contorted dwarf, "Quasimodo," played by the late Lon Chaney in Universal's silent spectacle, "The Hunchback of Notre Dame," and the ghoul-like "phantom" of the "Phantom of the Opera," also a Chaney creation, were the first of the scary line. On the back lot of Universal, both the "Hunchback" and "Phantom" sets remain standing as silent reminders and possible homes of the screen ghosts of yesterday.

Bela Lugosi in his sinister "Dracula" started the shivers by the effect of sound. This picture was undoubtedly an influence towards the making of "Frankenstein," which set an all-time record for grotesque characterisation among other records. Then "Dr. Jekyll and Mr. Hyde" and Karloff's "The Mummy" provided thrills, until Universal decided to do what seemed impossible—make a motion picture with an invisible star.

"Jack Griffin," the Wells elusive character, is being counted on by Universal to provide this year's sensation. He is a medical scientist, who is the victim of his unholy discovery. R. C. Sherriff, who adapted the Wells tale for the screen, has built this unique character into a definitely starring rôle, and Claude Rains, who plays it, is said to have plenty to do, although not before the camera. Universal continues to keep secret the mechanics of the unusual film, which James Whale, who made "Frankenstein," is directing.

The addition of Pat Somerset and Crauford Kent to the cast swells the total of British actors cast in the bizarre film to ten. Claude Rains, Dudley Digges, Una O'Connor, Henry Travers, Forrester Harvey, Merle Tottenham, E. E. Clive, and Holmes Herbert are the other former London stage celebrities featured in the picture.



Queues outside the Manchester Hippodrome during the screening of DAMAGED LIVES which A. S. Whittaker declares has broken every house record

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Ch[illegible]lie Chan's Greatest Case (Fox)—American.	72 min. (U)	Warner Oland, Heather Angel, Walter Byron.	Murder mystery drama, an artless but fascinating and entertaining addition to the popular detective series. Good performance by star, capable support and resourceful treatment.	Good two-feature programme stuff for the masses. Should delight the juveniles.
[illegible]eneral John Regan (United Artists)—British.	73 min. (U)	Henry Edwards, Chrissie Edwards, Ben Welden.	Bright, homely and amusing adaptation of G. A. Birmingham's great Irish comedy. Excellent performance by star, clever support, and picturesque and pointed treatment.	Delightful light comedy, particularly for high-class and family audiences. Eminently suitable for children.
H[illegible]new Too Much (the)—American.	62 min. (A)	Peggy Shannon, Preston Foster, Hobart Cavanaugh.	Fantastic but ingenious crime drama, effectively presented and capably portrayed. Good suspense, adequate presentation, and popular romantic interest.	Good two-feature programme booking. Juvenile appeal negligible.
Hu[illegible]d People ([illegible].)—German.	90 min. (A)	Eugen Kloepfer Hans Feher, Magda Sonja.	A German drama with clever characterisation and treatment, but thin and protracted story. The entertainment is mainly addressed to those interested in, and capable of appreciating, Continental production methods.	Proposition for specialised halls only Not suitable for children.
I Lov[illegible] a Woman (Firs[illegible] National)—American.	91 min. (A)	Edward G. Robinson, Kay Francis, Genevieve Tobin.	Powerful drama, wide in its scope and presentation, which finds emotional expression in the influences of two women in a man's life. The central character is portrayed with strength and brilliance by Robinson, the support is clever, and the period covered colourful and interesting.	Excellent general booking. Hardly suitable for juveniles.
One Su[illegible]day Afternoon (Par[illegible]nount)—American.	67 min. (A)	Gary Cooper, Fay Wray, Neil Hamilton.	Social drama, with a human and interesting theme exploited in retrospect. The character drawing is clever, situations neat, feminine appeal strong, and treatment understanding.	Good two-feature programme booking. Unlikely to appeal to children.

* A British Picture.

REVIEWS FOR SHOWMEN

I Loved a Woman

First National. American (A). Directed by Alfred E. Green. Featuring Edward G. Robinson, Kay Francis and Genevieve Tobin. 8,239 *feet. Released February* 5, 1934.

KALEIDOSCOPIC drama which traces the remarkable and full life of an æsthete who is transformed into a ruthless commercialist by a woman who is not his wife, but is brought crashing down at the height of his success by the venom of his scorned wife. Threaded into the unique story is the disreputable history of the Chicago beef trust, the by-plot colouring the whole.

Edward G. Robinson dominates the picture as the man caught in the cross currents of feminine influences, and by the sheer force of his personality knits the film, with its crowded interests, firmly together and invests it with wide and powerful appeal. Excellent popular booking.

Story.—Emanuel Hayden, æsthetic son of a wealthy and ruthless Chicago meat packer, is in Athens when he suddenly learns of his father's death, and leaves suddenly to take control of the business. He marries Martha, daughter of Charles Lane, a rival packer, whom he aids financially, but fails either to find inspiration in his wife or to adapt himself to big business.

He later makes Laura Macdonald, an ambitious singer, his protégée, and she inspires him to commercial success. During the Spanish American war he builds up a huge fortune, but, discovering that Laura is engaged in another affair he tries to regain his wife's affections, but she quietly spurns him. He then concentrates even more fully on big business, but his lust for power finally causes him to break the law, and by persuading her father to refuse him monetary aid, Martha has the revenge for which she has been waiting. He escapes to Athens, safe from the extradition laws, and there we leave him, where the story had begun, a wreck waiting for the end.

Acting.—Edward G. Robinson, although more at ease as the commercialist than as the æsthetic, nevertheless suggests the transformation with conviction, and holds the interest by the irresistible magnetism of his personality.

Genevieve Tobin is extraordinarily good as the ladylike, but [illegible] Martha, and Kay Francis is womanly and [illegible] as the ambitious Laura. Murray Kinnell [illegible] Welden's loyal secretary, and Robert Barrat [illegible] Martha's father. All the supporting types are shrewdly drawn.

Production.—Alfred E. Green, the producer, has brought imagination to bear in his handling of the strong and colourful story, and builds up steady emotional and feminine interest, by stressing the conflicting influences of the two women on the central character's life.

The idea of opening and closing the story in Athens is effective, while the episodes, dealing with the scandal attached to the activities of the beef trust, turn back the pages of recent history, and give colour and interest to the backgrounds. The many and varied elements are not only held together in firm, dramatic sequence, but are woven into powerful entertainment.

Settings and Photography.—The drama opens in 1892, and its unfolding is accompanied at all times by authentic detail and perfect atmosphere. Lighting and photography are excellent.

Points of Appeal.—Unusual, holding and popular story, brilliant performance and box-office potentialities of star, clever support, imaginative direction, and interesting, colourful and ambitious presentation.

General John Regan

United Artists. British (U). Directed by Henry Edwards. Featuring Henry Edwards, Chrissie White and Ben Weldon. 6,713 *feet. Released March* 19, 1934.

A HOMELY, unhurried rural comedy, faithfully adapted, and cleverly amplified from G. A. Birmingham's successful play. The story is based upon roguish blarney, and it gains its humour through its clever characterisation, enhanced by picturesque authentic atmosphere, and the rich Irish dialogue, spoken in true brogue.

The situations are neatly timed, and the film gathers quiet momentum, culminating in a bright climax, as the story ambles pleasantly along. Henry Edwards has never done better work in the lead, and Chrissie White, charming in a small rôle, helps to re-establish the old team. Clean, refreshing entertainment, particularly suited to the requirements of family and high-class halls.

Story.—Horace P. Billing, a high-pressure American, visits Ballymoy, a sleepy Irish village, and, in order to shape up the place, informs the residents that he is searching for information concerning a famous General John Regan who, he believes, was born in the town.

Dr. O'Grady, the local practitioner, knows that there is no such person, but he calls the American's bluff by manufacturing the hero, and forces the neighbours by his blarney to co-operate in his scheme to their own good. A monument is unveiled to the General with full civic honours, and Billing takes his beating with good grace by contributing generously to the small town's welfare.

Acting.—Henry Edwards establishes accurate and likeable character as O'Grady, and his blarney, enriched by his flawless brogue, registers with full humorous effect. Chrissie White has a very small part as the rather obscure heroine, but she portrays it daintily, and Ben Welden, David Horne, Fred O'Donovan, W. G. Fay, John Travnor, Madge Brindley and Mary O'Farrell are clever and convincing in support.

Production.—This shrewd and amusing commentary on Irish small-town life loses nothing of its author's devastating psychology and penetrating humour in the process of adaptation.

The bright story is leisurely but effective, and the building up of character and plot is carried out with cunning humorous purport. The situations enhance in comedy value as the story progresses, and the ending is excellent.

Although the play depends upon characterisation and dialogue, rather than action, for its appeal, it should nevertheless divert and find favour with the majority of audiences. It deserves it.

Settings and Photography.—The atmosphere is flawless, and engaging development is set in delightful natural backgrounds. Lighting and photography are excellent.

Points of Appeal.—Good story, faithful and clever interpretation, delightful atmosphere, fascinating performance by star, shrewd comedy, and title with exploitation values.

He Knew Too Much

Pathé. American (A). Directed by Phil Rosen. Featuring Peggy Shannon, Preston Foster and Hobart Cavanaugh. 5,500 *feet. Release date not fixed.*

A FANTASTIC, but nevertheless neat and well-balanced crime drama, the story of which displays definite ingenuity. The threads are woven with cunning skill, and the exciting design, effectively relieved by humour and romance, represents good popular entertainment. The characterisation is competently carried out by an experienced cast. Good two-feature programme booking for all classes.

Story.—A gangster is mysteriously murdered by a poisoned dart while about to reveal the identity of his chief confederate to pressmen before going to the chair. Police-Inspector O'Brien takes charge of the case, but he meets with little success. As a last resource his fiancée, Nancy Weaver, a journalist, offers her help, and her womanly wit eventually leads to the thrilling apprehension of the real culprit, a prominent citizen.

Acting.—Peggy Shannon acts with engaging assurance as Nancy, Preston Foster is human and likeable as O'Brien, and Hobart Cavanaugh diverts suspicion as the killer. Ray Walker, Barbara Barondess and Paul Porcasi all pull their weight in support.

Production.—The opening is a highly dramatic one, and the interest aroused at the start is maintained throughout the development. The quest for the killer is relieved by brisk comedy and homely romantic sentiment, and suspense is steadily built up until the exciting ending, depicting the spectacular saving of the inquisitive but successful amateur detective from the clutches of the killer, is reached. The convincing atmosphere and smooth treatment complete the lively, popular entertainment.

Settings and Photography.—Prison, police station, newspaper office, and lavish apartment interiors contribute to realistic background, while lighting and photography are satisfactory.

Points of Appeal.—Slick, holding story, exciting sequences, clean humour, popular romance, good characterisation, and resourceful treatment.

Charlie Chan's Greatest Case

Fox. American (U). Directed by Hamilton McFadden. Featuring Warner Oland and Heather Angel. 6,562 *feet. Release date not fixed.*

MURDER mystery drama, a popular fast-moving candidate from the successful Charlie Chan stable, which weaves plenty of suspense and excitement into its fantastic story. The development is a trifle disjointed, but the obvious yet amusing philosophical utterances of the Oriental detective, capably portrayed by Warner Oland, brighten the development and help to conceal the loopholes. Good two-feature programme stuff, well presented, for the masses.

Story.—Dan Winterslip, a prominent but far from respected resident in Hawaii, is found murdered in mysterious circumstances. The victim, who has had a past, has many enemies, and it is left to Charlie Chan, a Chinese detective, to gather them together and sift out the killer. His success, of course, paves the way to romance between a young couple closely involved in the proceedings.

Acting.—Warner Oland draws clever and amusing character as the inscrutable Charlie Chan, and his entertaining performance is the backbone of the picture. Heather Angel and John Warburton adequately furnish the romantic interest, and Roger Imhof, Walter Byron, Ivan Simpson, Virginia Cherrill, Robert Warwick, Claude King and Clara Blandick all bring their experience to bear in supporting rôles.

Production.—It is not the cleverness of the narrative, but the manner in which so many characters are worked into it, that leads one up the garden and diverts suspicion from the killer until the end, thus providing the essential element of surprise. What the story lacks in plausibility and ingenuity is more than offset by the fascination of the star's portrayal and the brightness of the by-play.

The film lives up to the popular tradition established by previous Charlie Chan detective plays and should win the same measure of success in average halls.

Settings and Photography.—The colourful Hawaiian backgrounds and bizarre interiors contribute to effective atmosphere, while lighting and photography are satisfactory.

Points of Appeal.—Good title, fascinating and popular subject, clever performance by star, effective staging, and resourceful direction and supporting team work.

Hunted People

W. P. German (A). Directed by Friedrich Feher. Featuring Eugen Kloepfer, Hans Feher and Magda Sonja. 8,300 *feet. Release date not fixed.*

THIS picture displays all the German flair for clever characterisation and direction, but the story is too slight, and the development too protracted, for it to carry a strong appeal outside specialised halls. Although superimposed titles make the story clear, a working knowledge of German is necessary to appreciate the true merits of the production.

Story.—Vincenz Olivier, an escaped convict sentenced for murder, eludes capture so long that he feels safe and decides to re-marry and provide a mother for his small son, Boubou. A photograph of the wedding ceremony, however, puts the police on his track, and he runs away from home with Boubou, hoping to evade arrest for the two days which lie between him and a pardon. By a strange coincidence he eventually meets a woman whom, it is disclosed, committed the crime for which he took the blame. She is so moved by Boubou's plight that she confesses.

Acting.—Eugen Kloepfer contributes a brilliant psychological study and registers fear and emotion with remarkable accuracy as Olivier, and Hans Feher is extraordinarily good, for one so young, as Boubou. Between them they draw the maximum amount of drama from the theme. Magda Sonja and Ferdinand Hart are the most prominent of the supporting players.

Production.—The opening situations, depicting the wedding ceremony, and the realisation by the principal character that his identity is known, are neatly and cleverly contrived, but once the chase starts the development takes a conventional turn, and continues to follow familiar paths until the weak ending is reached. The absence of warm, purposeful drama, together with dialogue in a foreign tongue, confines the picture's appeal to those who find interest and entertainment in the subtleties of German treatment.

Settings and Photography.—The wedding feast, the flight incident and the fun fair give colour to the development and establish good atmosphere, while lighting and photography are excellent.

Points of Appeal.—Unusual story, clever acting, imaginative treatment, and novel camera work.

One Sunday Afternoon

Paramount. American (A). Directed by Stephen Roberts. Featuring Gary Cooper, Fay Wray and Neil Hamilton. 6,918 *feet. Released March* 5, 1934.

SOCIAL drama, psychological but not highbrow in its theme, cold in retrospect, which is a trifle episodic in treatment, but nevertheless maintains clear continuity and builds up sound entertainment through the cleverness of its major and supporting characterisation. Feminine interest is strong, and star values are here. Good two-feature programme proposition for the majority of halls.

Story.—Biff Grimes is in love with Virginia Brush, but she prefers Hugo Barnstead, nephew of the town's leading industrialist, Biff's employer. She marries Hugo, and Biff is caught on the rebound by Amy Lund, who secretly adores him. In the passing of time Biff becomes a dentist, and Hugo, now a successful and staid married man, visits him to have a tooth extracted. Biff, still nursing the rough treatment he has had at Hugo's hands, administers gas, and ponders over the past, but his thoughts of revenge are quickly forgotten when Virginia, now coarse and vulgar, enters the surgery. The realisation that Fate had played him a friendly trick in making Amy his wife removes all bitterness from his heart.

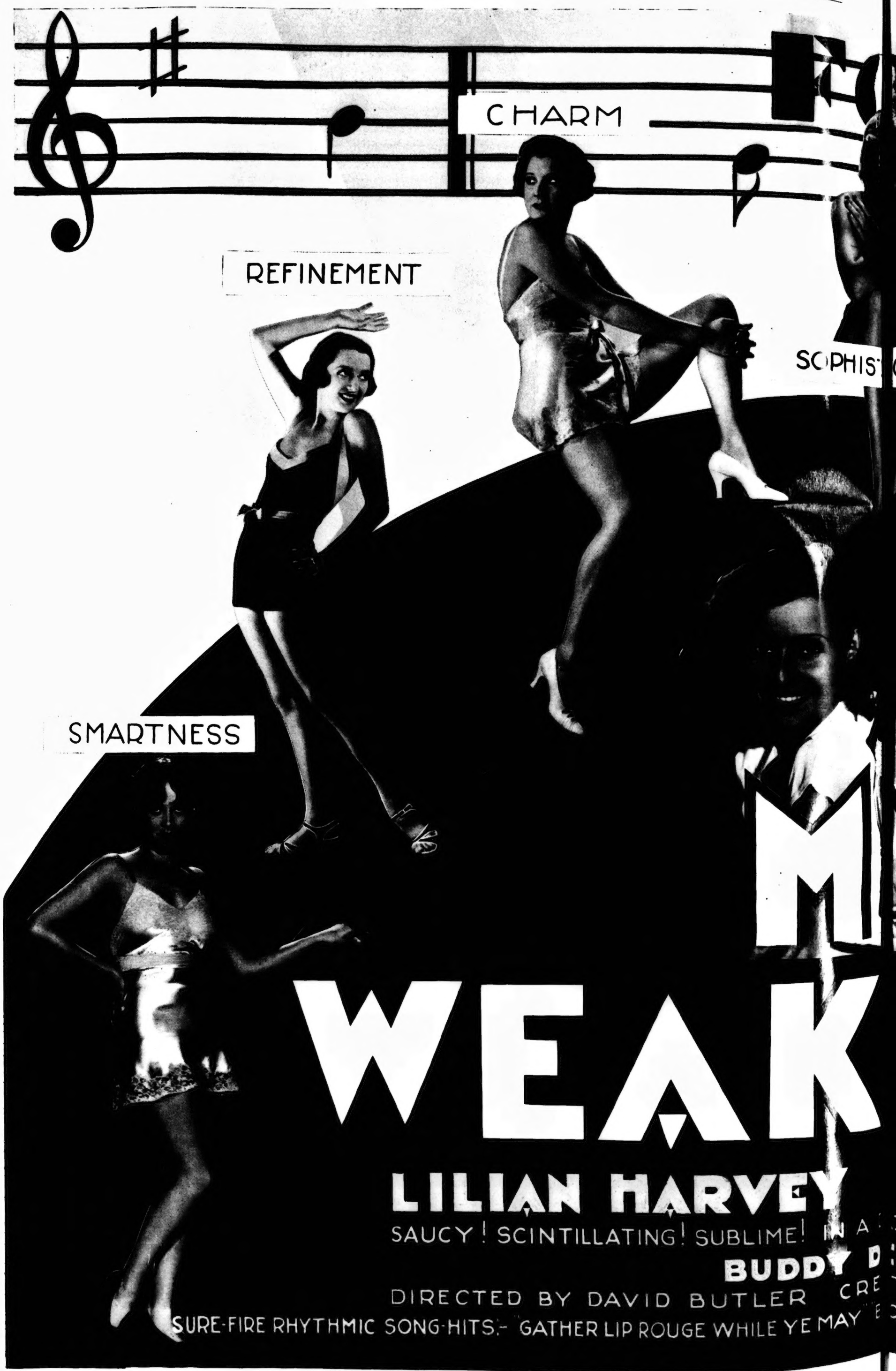
Acting.—Gary Cooper plays the ambling, slow-witted Biff, at variance with life and himself, with cleverness, and draws an interesting and lifelike type. Neil Hamilton is good as the conceited Hugo. Francis Fuller wins sympathy as Amy, and Fay Wray's performance is carefully graduated as Virginia.

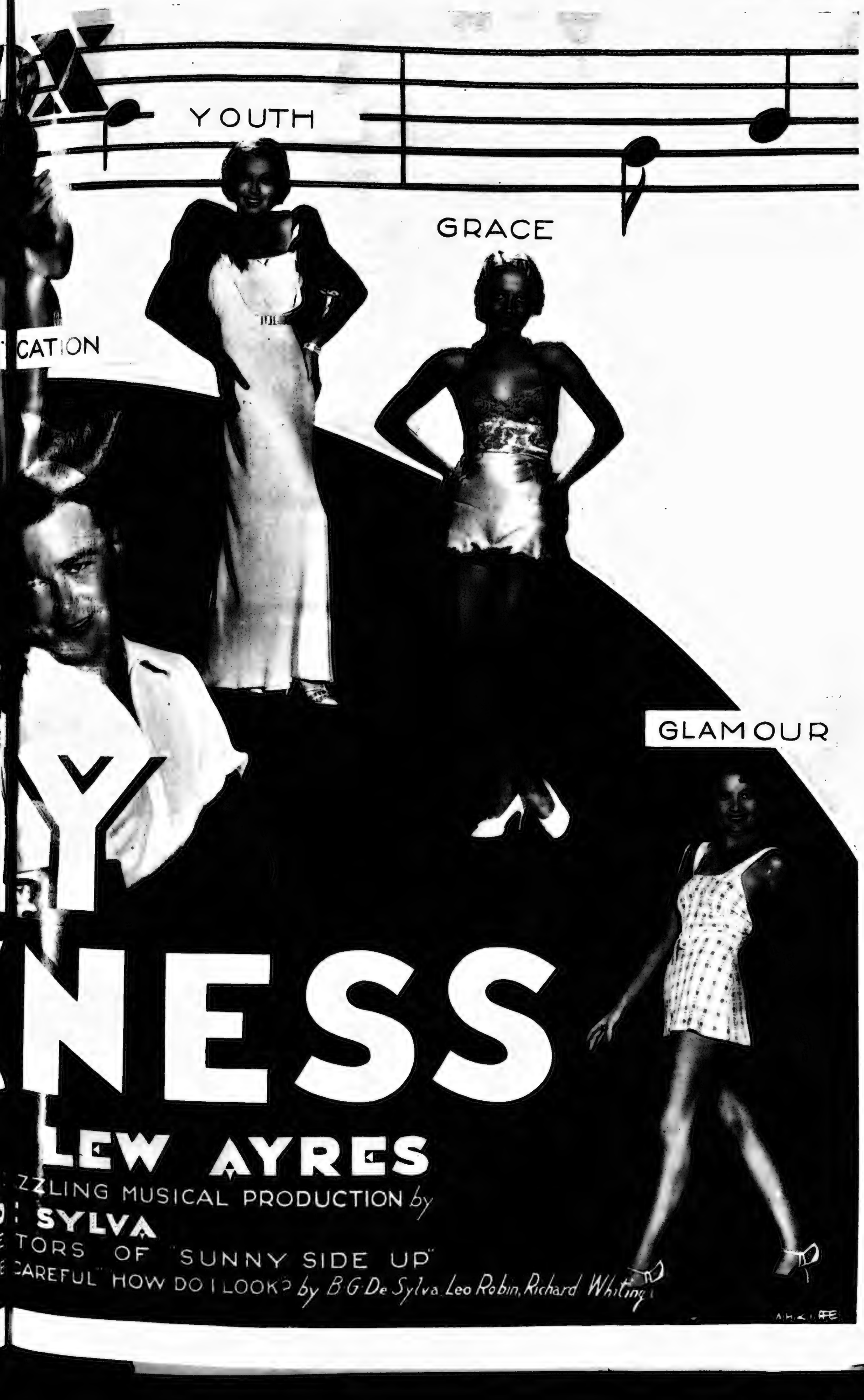
Production.—The story, which covers colourful period closely followed in detail, makes a welcome deviation from the conventional, and good drama, human in its psychology, can be read into the development. The pace is rather leisurely, but the effective device of telling the tale in retrospect results in a constant change of scene, which helps to conceal the pedestrian treatment. The characters themselves interest, and the shaping of their destinies leads to quiet, pleasant entertainment, charged with feminine appeal.

Settings and Photography.—The atmosphere is exceedingly good, and the directorial work is marked by many shrewd and human touches. Lighting and photography are excellent.

Points of Appeal.—Unusual story, quiet but effective treatment, strong human interest, clever characterisation, and interesting and colourful atmosphere.

Shorts of the Week Reviewed on page 16


CHARM
REFINEMENT
SOPHIS
SMARTNESS
WEAK
LILIAN HARVEY
SAUCY! SCINTILLATING! SUBLIME! IN A
BUDDY D
DIRECTED BY DAVID BUTLER
SURE-FIRE RHYTHMIC SONG-HITS:- GATHER LIP ROUGE WHILE YE MAY


YOUTH
GRACE
CATION
GLAMOUR
Y
NESS
LEW AYRES
ZZLING MUSICAL PRODUCTION by
SYLVA
TORS OF "SUNNY SIDE UP"
CAREFUL" "HOW DO I LOOK?" by B G De Sylva, Leo Robin, Richard Whiting

B. & D. PLANS TO REDUCE CAPITAL

Shares to be Written Down

RE-ORGANISATION DETAIL

By Our City Editor

BRITISH AND DOMINIONS FILM CORPORATION is the latest organisation to consider a reconstruction scheme. It is proposed to reduce the existing capital by 75 per cent. The 10 per cent. Participating Preferred Ordinary shares will provide £186,090 through the cancellation of 15s. per share and the reduction of the nominal amount to 5s., while the deferred capital will provide £38,250, involving the cancellation of 9d. per share and the reduction from the nominal amount of 1s. to 3d. per share.

This is a total writing-off of £224,340, and the items to be got rid of are the Profit and Loss account deficit of £146,379, goodwill £35,519, preliminary expenses £22,141, commission on underwriting £11,507, preliminary expenditure in connection with the establishment of sound studios, etc., £5,968, provision for expenses of scheme of reorganisation and contingencies £2,827.

Hubert Marsh Breakdown

Hubert T. Marsh, the chairman and managing director of the company, who has been working day and night in its interests for a long time past, has recently had a slight breakdown owing to overwork, but it is now pretty certain that he will be able to be present at the meetings on October 31 in order to explain all about the scheme.

The Preferred Ordinary shareholders, in addition to giving up their 10 per cent. fixed dividend, also give up their participation rights, amounting to one-third of the remaining divisible profits, while the deferred shareholders, by the consolidation of their 3d. shares (reduced) into Ordinary shares of 5s. each, are being asked to give up nineteen-twentieths of the equity.

Nearer Dividends

It would appear, therefore, that the scheme is as nearly as equitable as possible in the circumstances. Fresh finance is needed, and obviously it is impossible to obtain the same unless a clean balance-sheet can be shown. The scheme to be considered, although drastic to the shareholders, will go a long way to clean up the balance-sheet. It will, at the same time, put both classes of shareholders in a much better position to receive dividends in the near future.

The latest report, which is for the six months to April 29 last, does, in fact, show a notable improvement in the rate of earnings, the net profit being £19,463 for the half-year, compared with £30,740 for the year to October 29 last, and £17,004 for the year prior to that.

Furthermore, certain of the films mentioned in the report were given summer releases; these summer releases, *subsequent to the date of balance-sheet*, have failed to produce the anticipated revenue, and there has been charged, in arriving at the trading profits for the half-year, a reserve representing the amount by which the estimated revenue on films distributed in the U.K. by W. and F. Film Service, Ltd., subsequent to the date of the balance-sheet falls short of the cost chargeable thereto.

U.S.A. Arrangements

The report also states that the following films are in production:—"Trouble," with Sidney Howard; "Sorrell and Son," by Warwick Deeping, with H. B. Warner; and "The Queen," with Anna Neagle and Fernand Graavey.

With reference to the company's working arrangements with an American group, the first film distributed in the United Kingdom by United Artists Corporation, Ltd., was released on September 18 last, and therefore the benefits anticipated from the new distribution are only beginning to fructify into revenue, but the directors are satisfied that the anticipated benefit will accrue.

It is also announced that the company's productions are now receiving exhibition in all recognised foreign markets. United Artists Corporation are distributing "Bitter Sweet" in the United States of America, and have arranged to give "Sorrell and Son" similar distribution.

B.I.P. Preference Scheme

To-day's (Thursday) meeting of the preference shareholders of British International Picture Corporation is likely to be interesting. Many of these shareholders are still dissatisfied with the proposals. The market's view of the matter is expressed in the marking down of the shares to 16s. 3d. compared with their highest this year of 20s. 9d.

Under the new scheme no less than £76,500 will be required to pay the dividend on the 6 per cent. preference capital. In addition to this loss of security the 8 per cent. shareholders will also be in receipt of a lower income. Every holder of 1,000 of the 8 per cent. preference shares will, under the scheme, be a holder of 1,100 6 per cent. preference shares, the annual dividend of which will be £66 instead of £80 received on his old holding.

A.P.P.H. Report

My recent forecast of a 10 per cent. dividend by Associated Provincial Picture Houses, Ltd., is confirmed by the 19th annual report of the directors now issued. The net profit for the year, including income from investments and transfer fees, amounted to £113,963, compared with £114,804 for the previous year. Bringing forward the balance of £49,685 the sum available is £163,649, compared with £171,185.

Reserve for depreciation receives £22,000 against £20,000, reserve for income-tax £5,682 against £14,000, general reserve £10,000 (same), preference dividend £7,500 (same). A final dividend on the ordinary shares is announced of 6 per cent., again making 10 per cent. for the full year. This leaves a balance of £48,467 to be carried forward.

Fox Film Activity

Wall Street reports that the Fox Film Corporation's Movietone City and Hollywood studios are at the highest peak in its history with 17 pictures in production. The company's class "A" stock has risen to 15¾ dollars.

Columbia and N.R.A.

Following the publication in these columns last week of the current earnings of Columbia Pictures Corporation, the full report of this company and its subsidiaries for the year ended July 1, 1933, is now available.

The net profit for this period, after deducting preferred dividends and after all charges and provisions for Federal Income and other taxes, amounted to 740,241 dollars, which is equivalent to approximately 4.10 dollars per share of common stock outstanding. This compares with 574,292 dollars for the year ended June 25, 1932, or approximately 3.10 dollars per share.

Wath Theatres Report

The annual report of the directors of Wath Theatres, Ltd., Wath, Rotherham, shows a small profit for the first time for several years, but finished the year with a debit balance of £502 7s. 2d. The report states that takings fell off considerably in the early part of the year and it had not been possible to make any provision for depreciation, but as in past years, renewals have been charged against revenue. The directors are again waiving their fees.

Reference is made to the irreparable loss sustained by the company by the death of T. Walter Waddington, one of the directors. The annual meeting is to be held at Wath on Friday.

All Quotations Higher

Throughout the list of kinema stocks and shares quoted on the London Stock Exchange during the past week no decreases in values were recorded.

Madame Tussauds issues were of particular interest in a rising and active market, and the Preferred Ordinary shares of this concern rose 1s. 10½d. to 27s. 6d., and the Deferred shares 4½d. to 2s. 10½d. The Debentures remained steady.

Gaumont-British shares were better, and the Debentures also supported the market tendency by a rise of 7s. 6d., making the closing quotation £96½. An appreciation of 20s. was recorded in U. P. T. Debentures, while General Theatres Debentures at £90½, showing an improvement of 15s., were also another good feature.

The remainder of the list showed less substantial rises, and the majority of these ranged from 1½d. to 9d.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
A.B.C. Ord. 5s.	3/-	3 3	+/3
" 7½% Pref.	15/-	15/-	—
A.P.P.H. Ord.	23 9	24/-	+/3
Assoc. Talk. Pic. Ord. 5/-	-/4½*	-/4½*	—
Baird Televis. 10% Prefd. Ord. 5/-	1 1½	1 4½	+/3
Baird Televis. Defd. Ord. 5/-	1 9	1 9	—
Blackpool Tower Ord. £1	65/-	65/-	—
Brit. Cine. Theat. Ord. 10/-	4 1½	4 1½	—
" & Dom. Defd. 1/-	-/3	-/3	—
" " Prefd. Ord.	3 3	4/-	+/9
" In. Films (Props.) 10/- Ord.	-/3	-/3	—
" Inter Pic. 5/- Ord.	3 3	3 4½	+/1½
" " " 8% Pref.	16 3	16 9	+/6
" Lion Pref. Ord.	3	3/-	—
" " Def. 4d.	-/3	-/4½	+/1½
Denman P.H. 7% Conv. Deb.	£105½	£105½	—
Gains. Pic. Ord. 10/- pd.	9 6	10 3	+/9
Gaumont-British Ord. 10/-	14/-	15/-	+1/-
" " "A" Ord.	6 9	7 1½	+/4½
" " 5½% 1st Pref.	19 6	19 6	-
" " 4½% New Debs.	£96½	£97½	+7/6
General Thea. Pref.	8/-	8 9	+/9
" " 6½% 1st Mort. Deb.	£90	£90½	+15/-
Ldn & South Super Cin. 2/- Ord.	-/3	-/3	—
Mdme Tussauds 1/- Def.	2 6	2 10½	+/4½
" " £1 Pref. Ord.	25 7½	27 6	+1/10½
" " 5% 1st Mort. Deb. (Conv.)	£97½	£97½	—
Mos.' Empires £1 Ord.	13 1½	13 1½	—
" " £1 Cum. Pref.	12 9	13/-	+/3
" " 6% Deb.	£100	£100	—
" " 4% Perp. Deb.	£64½	£64½	—
P.C.T. Ord. 10/-	19 10½	19 10½	—
" 7½% Ptg. Pf. Ord.	22 3	22 9	+/6
" Cum "A" Pref. £1	26 10½	26 10½	—
" " "B"	25 3	25 6	+/3
" Const. 7% Pref.	23/-xd	23/-	—
Stoll P.T. Corp.	3/-	3/-	—
United P. Thea. 10% Pref. Ord.	-/4½	-/4½	—
" " " 7% 1st Mort. Deb.	£52	£53	+20

£1 Shares unless otherwise stated. *Nominal.

NEW PRIVATE COMPANIES

Savoy Cinema (Skelmanthorpe), Ltd.—Registered September 30. Capital, £8,000 in £1 shares. The directors are: John W. Auckland, address not stated; Arthur Auckland and Edwin Auckland, Woodhouse, Shelley, colliery proprietors; Hubert Auckland, Solicitors: Eaton, Smith and Downey, Britannia Buildings, Huddersfield.

Reed and Chambers Amalgamated Theatres, Ltd.—Registered October 4. Capital, £5,000 in £1 shares. The permanent directors are: David C. Reed (chairman), 30, Valley Road, Shortlands, Kent, gentleman; Hubert S. Chambers, "Normandale," 8, Hoop Lane, Golders Green, N.W., theatre proprietor. Solicitors: Marchant and Tipper, Westminster Bank Buildings, Broadway, Deptford.

Gowan Mirror Projector Co., Ltd.—Registered October 5. Capital, £300 in £1 shares. Objects: Manufacturers and sellers of kinema projector apparatus, cameras, optical glass, etc. The directors are: Hubert J. Whitcombe, 30, Duke Street, Piccadilly, S.W.1 (director of H. J. Whitcombe, Ltd.), and Mrs. Joan E. Whitcombe, Toberonochy, Hampton-on-Thames, Middx. Solicitors: White and Co., 28, Sackville Street, W.1 Registered office: 30, Duke Street, Piccadilly, S.W.1.

Cosmopolitan Cinemas, Ltd.—Registered October 6. Capital, £1,000 in £1 shares. Picture theatre proprietors, etc. The permanent directors are: Norman O. Higgins, Three Ways, Leys Avenue, Cambridge, kinema manager; William D. I. Gunn, "Abbotts Leigh," Bristol, engineer; Ernest H. Cherry, 147, Milton Road, Cambridge, provision merchant. Solicitors: Wootten and Wallis, 5, St. Andrews Street, Cambridge.

Suburban Cinema Corporation Syndicate, Ltd.—Registered October 6. Capital, £150 in 100 ordinary and 50 founders' shares of £1 each. Secretary: Stuart Carr, A.I.S.A. Registered office: 29, Baker Street, Portman Square, W.1.

NAMES in the NEWS

Record of Men and Movements

Dancing and Showmanship—Birmingham Promotion—A Hustler From Southend—An Architectural Record

One would imagine that dancing is an apprenticeship to the kinema business, for so many exhibitors are able to shake a pretty leg. The outstanding example, of course, is **W. H. Heath**, the amateur champion, who is still away on the Continent gathering more cups. It is only just recently that he resigned his interests in the Regal, Norwood, and the Adelphi, Slough, to return to the rather less spectacular but more solid vocation as a developer of housing estates.

Then there is **F. J. Smidmore**, who has just been appointed manager of the new Gaumont Palace at Wallasey. He is as good a dancer as he is a showman, and that is saying a "mouthful," for he is a practical and energetic advocate of theatre publicity. In his spare time Mr. Smidmore has found the opportunity to garner a fine harvest of pots from the 250 odd dance competitions he has won.

F. J. SMIDMORE

The Native Returns

Harrow patrons will welcome the return of **Edward A. C. Farley** as organist at the Coliseum. Before he left some seven years ago his playing was a popular feature of the local show. He has since been at Richmond, and more recently at the new Gaumont house at Lewisham.

Holsworthy Bookings

I am informed by **W. W. Coombe**, chairman of the Holsworthy Cinema, of North Devon, that **E. J. Pope** has taken a financial interest in the company, and from now onwards will have the sole film bookings for this kinema. Mr. Pope, besides having a seat on the board at Holsworthy, is proprietor of the Cinedromes at Wadebridge, Padstow, and is concerned with the new Cinedrome now in course of erection at Liskeard.

Municipal Honours

Among aspirants for municipal honours is **S. Hadfield**, kinema director and Pleasureland showman, who has been nominated as a candidate for a seat on the Southport Town Council.

Assistant Manager Promoted

Two Regent appointments are notified from the Midlands, the first is the promotion of **A. Simcox** from the duties of assistant at the Gaiety, Birmingham, to full managerial responsibility at the Regent, Tipton. He is succeeded by **R. E. Neal**. Another newcomer to the circuit is **T. McRae**, formerly with Gaumont-British, who has been appointed assistant manager of the Astoria, Aston Cross, Birmingham.

Bristol Presentation

A showman who has spent the whole of his life in the entertainment business is **Jack Wilson**, who has just relinquished his post of manager of St. George's P.H. after six years. On leaving he was presented with a handsome silver cigarette case, inscribed with his initials, by the staff of the house.

Mr. Wilson is one of the pioneers of the business, having been in it since its early days. Before coming into films he was connected with the theatre, and has been an actor, stage manager and manager. In the film business he has had experience on both the renting and exhibiting side.

Mr. Wilson informs us that he is open to an engagement in a managerial capacity.

Well Known in Manchester

When the new kinema in course of erection in the Crescent, Rochdale Road, Manchester, opens it will be under the management of **Harry Reeves**. He is well known in the Manchester area, having held managerial posts at the New Royal, Ashton New Road; Casino, Rusholme; and Queen's, Ashton Old Road, Manchester.

Architect's Nap Hand

What must be a record in kinema architectural work has been created by **W. H. Watkins, F.R.I.B.A.**, of Bristol, who within the space of a year has had five kinemas either planned or building in the same city. Mr. Watkins designed the Carlton and Savoy, which have been opened within the last few weeks; the Embassy and the Queen's, now in course of construction, and the new house at Filton for which a licence has just been granted. All five kinemas are in Bristol and suburbs.

An Energetic Worker

The departure of **Gordon Padovan** to the Park Kinema, Lewisham, is regretted by his many friends in Southend, where, for the four preceding years, he was with the Jackson Circuit. He is as energetic as one could wish. During the taking over and the altering of the Plaza and Regal in Southend, and the Mascot at Westcliff, Mr. Padovan was in full charge and working often the clock round twice in those strenuous days. It was at the Rivoli, Southend, under the able tuition of Harry Chadwick, that Mr. Padovan graduated in managership. I hope he finds the South London air as much of a tonic as the sea breezes.

C. A. Chalk's New Post

Cyril A. Chalk has been appointed to the management of the Capitol, Wembley, which was recently brought under the control of County Cinemas, Ltd. During the past five years this keen young showman has managed a number of halls for this circuit, including the Alexandra and Manor Park Pavilion, Aldershot; Plaza, Chichester; Vaudeville, Reading; and for the past two years has been in control of the Majestic, Staines. Programmes at this house have always received good publicity from Mr. Chalk, who was one of the first members of the *Kine*. Showmen's Club.

C. A. CHALK

Bootle Manager's Double

For the second time in succession, **A. Walkinshaw**, manager of the Gainsborough Picture House, Bootle, has won the three "Bermil" silver cups, presented by Bert Miller (A.B.C. supervisor, Liverpool Area) for the best percentage attendances in relation to the seating capacity at matinees, evening performances, and the combined afternoon and evening performances. The competition is open to all A.B.C. kinemas in the area covered by Mr. Miller.

Considering that Mr. Walkinshaw has not yet completed twelve months as manager of the Gainsborough, his achievement is all the more meritorious. Before going to the Bootle hall, he was for a short period manager of the Commodore Kinema, Stanley Road, Liverpool. He was in charge of the Popular Kinema, Netherfield Road, Liverpool, for some years.

Port Talbot Rotarian

A keen Rotarian, **A. Woodford**, the Port Talbot kinema proprietor, who had kinema and Rotary Club experience in Canada before coming to Port Talbot, was elected a member of Port Talbot Rotary Club on October 9.

Birmingham Councillor

Coun. W. T. Hodge, of the Northfield Kinema, is one of those seeking re-election to Birmingham City Council on November 1. He was elected in June, 1929, at a by-election and has done valuable work as a member of the Baths, Mental Hospitals, Parks and Public Works Committees. He is a Unionist, and will be opposed by P. Dobbs, a Labour Party nominee.

MONITOR.

BUTCHER STAFF WEDDING

Non-stop Contract for "Love's Old Sweet Song"

Practically the entire staff of Butcher's Film Service were present at St. Barnabas Church, Clapham Common, on Saturday, September 30, when Miss Florence Baker, niece of F. W. Baker, and for nearly ten years secretary to Mrs. Smalley at the Butcher head office, was married to Charles W. Burfield, the firm's popular circuit representative.

The bride was given away by F. W. Baker himself, while his two daughters acted as bridesmaids. A reception and wedding breakfast were held afterwards at the Stanley Restaurant, Mr. and Mrs. Burfield subsequently departing for their honeymoon, the exact locality of which they wisely kept secret.

The happy pair have been the recipients of countless presents from friends in the film Industry, including a handsome silver teapot from the Butcher staff, while among the messages of good will was one congratulating them on a "Non-stop contract for 'Love's Old Sweet Song.'"

Mr. and Mrs. Burfield photographed after the ceremony

Dixon Scott's Son Weds

Dixon Scott, Junr., eldest son of Dixon Scott, the well-known North Country exhibitor, was married to Miss Nancy Tate at Newcastle, last week. The bridegroom holds a commission in the 5th Battalion Northumberland Fusiliers, T.A., and he is a director of the Haymarket Theatre Company, Newcastle, of which his father is manager.

The company is at present engaged in the construction of a super kinema in the Haymarket, Newcastle.

A Wombwell Wedding

Charles Rance, assistant manager of the Empire, Wombwell, near Barnsley, of which his sister, Mrs. Stewart, is the proprietress, was married at the Wombwell Parish Church on Saturday to Miss Gladys Hawkins. Herbert Rance, manager, was best man.

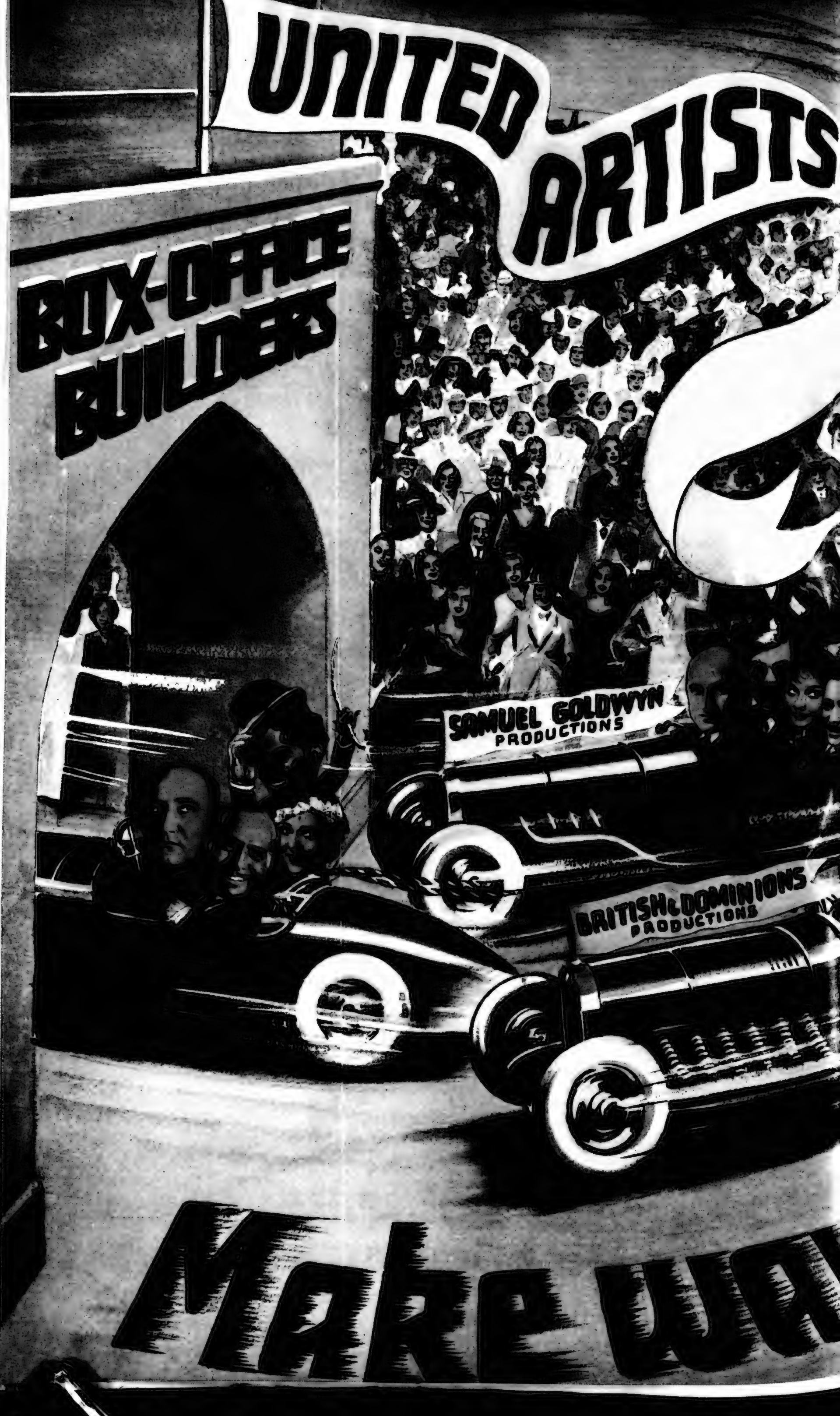
"MY WEAKNESS"

Scenes from MY WEAKNESS, Lilian Harvey's second American picture, which Fox is Trade showing on Friday. The film is produced by Buddy de Sylva and directed by David Butler, the makers of "Sunnyside Up," which it promises to exceed in popularity. A lively and intriguing story, combines with spectacle and many song hits to ensure popular appeal

G

UNITED ARTISTS

BOX-OFFICE BUILDERS



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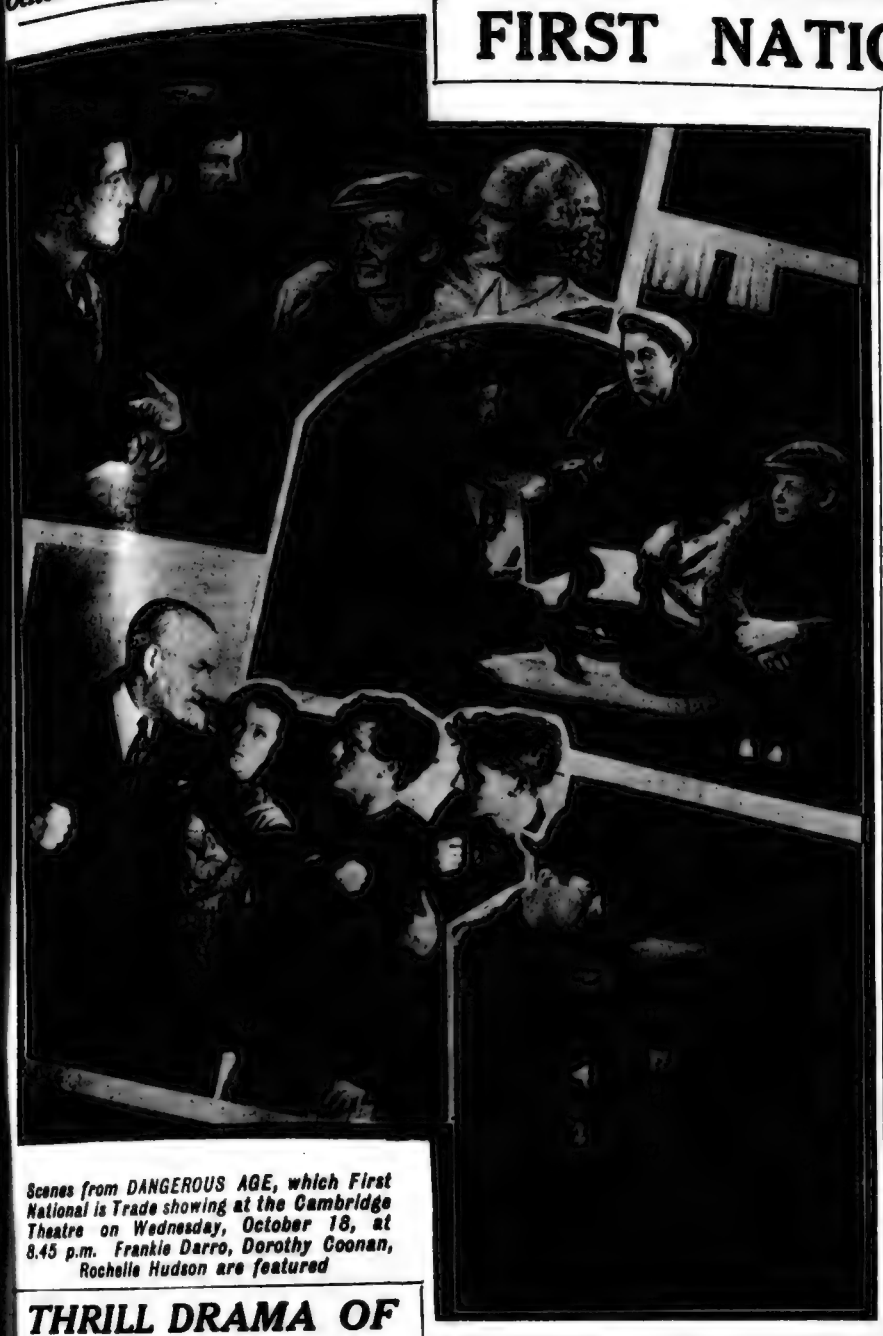
LONDON FILM PRODUCTIONS
LONDON FILM

"BROADWAY SINGER"

In BROADWAY SINGER, which Paramount will Trade show on Friday, Claudette Colbert portrays with dramatic feeling the character of a young girl who, deceived and forsaken by her lover, carves out her own career. She is supported by Ricardo Cortez and Alexander Hall



Scenes from DANGEROUS AGE, which First National is Trade showing at the Cambridge Theatre on Wednesday, October 18, at 8.45 p.m. Frankie Darro, Dorothy Coonan, Rochelle Hudson are featured

THRILL DRAMA OF THE HIGH SEAS

"SHIP OF WANTED MEN"

TRADE SHOW NEXT WEEK

PATRONS who revel in realism, stark drama, and high-speed sensation, look like having their demands well catered for in the thrillingly named "Ship of Wanted Men," which Butcher's have just acquired. So impressed is F. W. Baker with the strength of this production that he is arranging to Trade show it next week, in the belief that there are special opportunities for this type of picture at the present time. Certainly, the film should make a valuable addition to Butcher's list of autumn offerings, already including such successful subjects as "Wanted" and "Her Splendid Folly," which are now finishing their provincial Trade shows.

A Lawless Crew

"Ship of Wanted Men" is the drama of a mystery vessel, aboard which are assembled as hard-baked a company of desperadoes as the underworld could produce. Every man is a fugitive from justice, bound for an island refuge of the lawless. Murder, robbery, kidnapping, and embezzlement are among their reputed exploits. A lawless captain and a cut-throat crew, with only one woman aboard, and she an enigmatic creature whose unsavoury record is known at police headquarters on both sides of the Atlantic.

Into this villainous assembly is brought a young girl, picked up from a passing yacht—a situation which provokes a succession of exciting episodes. Only the captain stands between the girl and the ruthless criminals, who double-cross one another in their efforts to gain her for themselves.

The film rises to a tremendous climax when the captain, seeing no other method of protecting her, signals a Government boat, which sets off in pursuit of the "Ship of Wanted Men." For the denouement we must wait for the film itself, but it is evident that for tense drama and breathless suspense this picture should be in the foremost rank.

Dorothy Sebastian's Role

Dorothy Sebastian is an interesting choice for the chief feminine rôle, for, in addition to her charm and dramatic ability, she has the advantage of being thoroughly at home both on and in the water, for she can handle a boat as well or better than many men. For the captain, Leon Waycoff has been chosen, while for the important rôle of the mate, that hefty exponent of he-man rôles, Fred Kohler, was secured. Jason Robards, an actor much in demand nowadays, has another important part in this film, while the feminine "bad egg" will be characterised by Gertrude Astor. James Flavin and Maurice Black will etch in some of the darker shades of the picture, which was picturised by Lew Collins, under the supervision of Al Alt, from an original story by Ethel Hill.

The Trade show of "Ship of Wanted Men" has now been definitely fixed for Friday afternoon, October 20, at the Phœnix Theatre. A full list of provincial Trade shows will be announced.

MAJESTIC FILMS FOR P.D.C.

PROGRESS ON THE NEW PROGRAMME

THE second production of the 1933-34 Majestic schedule, "The Sin of Nora Moran," is shortly expected by P.D.C. This subject has been taken from "Burnt Offering," the well-known stage success, by Willis Maxwell Goodhue, and boasts an impressive cast headed by Zita Johann, Paul Cavanagh, Sarah Padden, Henry B. Walthall and Alan Dinehart.

A complete staff of writers and adaptors have been put to work at the Majestic Pictures Corporation West Coast offices by Phil Goldstone, the production head.

In lining up the new season's product, Mr. Goldstone has put Marcelle Burke, the well-known magazine feature writer, to work on "The Diary of a Bad Woman," from the novel by Lawrence Hazard. Bernard Schubert is writing the continuity for the Isadora Duncan autobiography, "My Life," and the continuity for "The Age of Indiscretion," which is an adaptation of the successful Theodore D. Irwin novel "Collusion," is being adapted by Leonard Fields and Dave Silverstein.

Cy Bartlett is working on "The Rosary," from the story by Edwin Rose and Frances Hyland is busy with the continuity for the Martha Ostenso prize novel, "Wild Geese."

Bert Hanlon and Ben Ryan, who were responsible for the continuity for the Fox pictures, "Sailor's Luck," "Hot Pepper," "Hold Me Tight," and who have just completed the script for the new Lillian Harvey film, "My Weakness," will write the continuity for the coming Majestic musical extravaganza, "Husband Hunters of 1934."

"COUGAR" IS COMING

Master Art's New Feature Ready

What is said to be the last word in thrilling entertainment is Master Art's new feature production entitled "Cougar," which has just been completed, according to a cable received from E. Schwartz, president of Master Art Products, Inc., by Eddie Klein, 55, Jermyn Street, London, S.W.1, the company's foreign representative.

"Cougar" is a refreshing novelty among wild animal films, for it was staged neither in Africa nor in what Hollywood represents as Africa, but in that well-known, and yet little-known, State of California.

It marks Master Art's initial entry into the feature film field, but that organisation intends to market only the unusual and super-films in conjunction with its programme of novelty featurettes such as the well-known "Sing-Song Melodies," "Melody Makers," "Pet Superstitions" and "Human Side of the News."

The old Coliseum Cinema at Chiswick, W.4, has just been disposed of by private treaty. The building is to be demolished, and shops are to be built on the site.

FIRST NATIONAL PLANS POWERFUL PRODUCTION SCHEDULE

Front Rank Stars and Directors

AL JOLSON IN "WONDER BAR"

FURTHER details of the powerful First National line up for the 1933-34 Season are now announced by D. E. Griffiths, Managing Director. Titles, stories, authors, stars and directors have been chosen for an important programme all of which will be shown to the trade with the least possible delay. Some of the pictures, Mr. Griffiths emphasises, are actually completed and due for early presentation, while the Burbank studios are working at top pressure on a number of others.

The stars who figure in this great schedule include: Edward G. Robinson, Ruth Chatterton, Al Jolson, Richard Barthelmess, Joe E. Brown, Kay Frances, Barbara Stanwyck, Adolphe Menjou, Warren William, Joan Blondell, Bette Davis, Dick Powell and Ruby Keeler. Among the list of popular leading players are George Brent, Pat O'Brien, Genevieve Tobin, Aline MacMahon, Hugh Herbert, Guy Kibbee, Allen Jenkins, Ruth Donnelly, Lyle Talbot, Glenda Farrell and Frank McHugh.

Directors assigned to the new pictures are Alfred E. Green, Roy Del Ruth, William A. Wellman, Mervyn LeRoy, William Dieterle, Michael Curtiz, Ray Enright, Lloyd Bacon. In addition Frank Borzage has been signed to direct under the First National banner.

"Wonder Bar"

"At the head of the list of forthcoming pictures stands 'Wonder Bar,' the outstanding stage success, which Mr. Griffiths promises will be brought to the screen as a superlative spectacle, with Al Jolson in the leading rôle, surrounded by a great star cast. Both in America and in London, 'Wonder Bar' was the outstanding success of a year or so ago, enjoying record runs and exceptional popularity. All the production resources of the Burbank studios will be lavished to bring Max Rheinhardt's spectacle to the greater audience of filmgoers with the magnificence it deserves.

"Among the pictures already completed, prints of Ruth Chatterton's latest starring vehicle, 'Female,' in which she is once again cast with her popular husband, George Brent, and also Joe E. Brown's 'Son of the Sea' are on their way.

"In the former picture, Miss Chatterton has a highly emotional rôle in a story of modern business and romance. Joe E. Brown's latest sees him as a sailor with a penchant for the ladies, which lands him into many laugh-provoking complications. This new vehicle for the inimitable comedian is believed to be his funniest, and should certainly hold an instant appeal in this country. Brown is supported by Jean Muir and Thelma Todd, while Lloyd Bacon, responsible for a number of previous Brown successes, directed. The picture was made with the co-operation of the U.S. Navy.

Robinson Again

"Edward G. Robinson continues to prove himself one of the greatest character stars on the screen to-day, and First National will not fail to give this very popular actor the varied and colourful parts that have been responsible for his fame.

"'I Loved a Woman,' which the Trade has just seen, is to be followed by 'Dark Hazard,' by W. R. Burnett, now on the point of completion at the studios. Genevieve Tobin again appears with Robinson in this picture, which is being directed by Alfred E. Green.

"Following this," Mr. Griffiths adds, "Robinson will have what is regarded as his most powerful rôle of all, that of 'Napoleon.' All the glamour of the Little Corporal's life will be recaptured for this imposing picture, for which many other stars will also be cast."

All-Comedy Picture

Other pictures in the list have all the characteristics associated with box-office success. Some of them Mr. Griffiths outlines briefly:

D. E. GRIFFITHS, Managing Director

"The studios have completed 'Havana Widows,' which is described as an all-comedy story, with an all-comedy cast. The popular players in this attraction are Joan Blondell, Glenda Farrell, Guy Kibbee, Frank McHugh, Ruth Donnelly, Lyle Talbot and Ralph Ince.

"Ruth Chatterton's next production is entitled 'Mandalay,' in which Ricardo Cortez and Lyle Talbot will have the two male leads. A picture of epic proportions is promised by the forthcoming Richard Barthelmess story, 'Massacre,' which deals with the conflict between the American Indians and their Western conquerors. Ann Dvorak is seen as an Indian girl."

More Music

Referring to the trend towards musical films, Mr. Griffiths points out that in "Gold Diggers of 1933," First National have already established a brilliant precedent in this field, and adds:

"Apart from 'Wonder Bar,' there will be further big-scale musicals as they are needed. For the present the schedule includes 'College Coach,' starring those very popular young players, Dick Powell and Ruby Keeler, both of whom have gained a tremendous following.

"Sweethearts Forever"

"Of very especial importance is the forthcoming 'Sweethearts Forever,' a musical on the super scale. The Burbank studios are already concentrating upon this picture, and I can state definitely that it will be made with the object of outvying 'Gold Diggers of 1933.'

"'Sweethearts Forever' is going to be an exceptionally lavish operetta, somewhat reminiscent of that great success, 'Viennese Nights.' An all-star cast will be chosen, including Dick Powell and Ruby Keeler. There will be an abundance of beautiful girls, new song numbers, specially written by outstanding writers, and novel ensembles. In all respects this should be *the* musical of the season, made by producers who have again and again excelled in this sphere of production."

For Popular Audiences

In conclusion, Mr. Griffiths says: "It will be apparent that the productions detailed cover a most varied field. There will be no 'type' pictures, and every effort will be made to present all the foregoing subjects with a direct appeal to popular audiences.

"Over the past few months First National have tellingly demonstrated their capabilities with such pictures as 'Central Airport,' 'The Little Giant,' 'The Mind Reader,' 'Heroes For Sale,' and 'Gold Diggers of 1933.' Now I can promise that even greater strides will be made, and that my own enthusiasm will be shared throughout exhibiting circles."

Sarah Padden and Zita Johann in THE SIN OF NORA MORAN (P.D.C.)

Songs Featured by Universal

FIFTEEN IN LATEST "STAR" SERIES

A bigger feature than ever is to be made of music and songs in Universal's Radio star series, with no fewer than fifteen numbers featured in the last three productions.

"Fit as a Fiddle," the new song rage, is featured in "The Radio Murder Mystery," with "Boy and Girl Were Dancing" and "I'm a Dreamer" also sung.

"Melody of Parade" includes "Three on a Match," "It Was So Beautiful," "Underneath the Harlem Moon," "How am I Doing?" and "Sylvia." The song hits in "Married or Single" are "Jealous," "It was So Beautiful," "Roll On, Mississippi, Roll On," "Shanty in Old Shanty Town," "At the Bend of the Road," "It's Gonna Be You" and "Glow Little Glow Worm."

"Beauty on Broadway," another of the series, which is shortly to be Trade shown, is set in the famous Paradise Club, New York, with Nick Stuart, Sally O'Neil, Walter Winchell, Abe Lyman and his band, and several famous radio and vaudeville stars featured. Universal claim that this is a feature in everything but length, and contains a punch story, with dozens of Broadway's best-looking "chorines" as a special attraction.

B.A. FOR TRIUMPH STUDIOS

Recording on "Full Range"

IMMEDIATE INSTALLATION

BRITISH ACOUSTIC has won the contract for the complete equipment of the Triumph Film Company's new Hammersmith studios. Its "full range" recording apparatus is to be installed immediately.

Reginald Smith, managing director of Triumph Film Company, in an interview, said the decision to instal British Acoustic sound apparatus was in conformity with the already announced policy of Triumph Film Company demanding the best quality in every department of studio equipment. Quality is the keynote of the Triumph policy, and no expense is being spared to secure everything of the best. "British Acoustic," he said, "goes in not only because it is British, but because of the quality as evidenced by the brilliant recording of such films as 'I Was a Spy' and 'The Good Companions,' etc."

The British Acoustic "noiseless recording" installation includes a complete "full range" plant, with portable sound booths, dubbing apparatus, and review theatres. The installation work will be completed by October 30—and the first of the Triumph films, subsequently to be released by P.D.C., will go into production.

HITLER FILM RESENTED

Jeers from Birkenhead Audience

During the screening at the Scala, Birkenhead, of a news reel which included a shot of Hitler addressing a big crowd, a section of the audience gave vent to hostile feeling. There was continual jeering and other interruptions throughout the item.

G. H. Barker, the manager, decided to cut out the item, and it was not included in the evening programme. He stated in an interview: "A crowd of galleryites gave Hitler the 'bird,' and shouted a lot. I believe it was a number of unemployed, but I decided to cut out the Hitler item. It was only a matter of a few minutes, and makes practically no difference to the length of the programme. After all, I cannot allow rowdies to spoil another person's entertainment."

BURGLARS TAKE MANAGER'S DRESS SUIT

Fred Locke, manager of the Picture Pavilion, Moorgate, Ormskirk, when he arrived at his theatre on Friday, found the place had been broken into and his evening dress suit had been stolen.

The thieves gained access by smashing a window at the back of the premises, made their way into the office where the safe lay, and removed it into a corridor. No attempt had been made to open the safe, and apparently it was intended to get it away from the premises.

No arrests have yet been made.

A farewell dinner was given at the Piccadilly Hotel, London, to the four girls who represent British beauty in the Paramount search for beauty contest. They are now on their way to Hollywood, where they will have a chance to stardom. Left to right: Nita Harvey, Lucille du Toit, Loretta Walker and Gwenllyan Gill

COMMERCIALISM OF THE KINEMA

"THIS IS THE LIFE" FOR COLISEUM

BRITISH LION COMEDY OPENS ON OCT. 21

"THIS is the Life," the British Lion comedy with music which is having its première presentation at the Coliseum, Charing Cross Road, will be opening there on Saturday, October 21.

Gordon Harker (by arrangement with Gaumont-British) and Binnie Hale, the well-known stage comedienne, who has just signed a £10,000 screen contract, are the stars of this brilliant comedy which was Trade shown a few weeks ago.

This perfect comedy team are supported by a host of talented artistes, including Betty Ascell, Ray Milland, Jack Barty, Charles Heslop, Ben Weldon and Percy Parsons. Albert de Courville directed.

G.P.O. FILM UNIT

Now that the Postmaster-General's Department has taken over the film activities of the Empire Marketing Board, the E.M.B. film unit will be known as the G.P.O. film unit and the E.M.B. film library as the G.P.O. film library.

John Grierson will control both, and J. P. R. Golightly remains as office manager to the film unit. The accounts for the film unit will be handled as heretofore by New Era Films.

Directors of the Rivoli, St. Helens, have sanctioned a big scheme of neon lighting for the back and side of the façade of the building.

"All They Think Of is Box Office Appeal"

ATTACK ON AMERICAN PRODUCERS

A SAVAGE attack on one phase of the American films and the alleged commercialism of the kinema was made last week by William Armstrong, of the Liverpool Playhouse in a speech to the Soroptomists' Club, in which he extolled the film version of "Cavalcade." In the "Cavalcade" film, he said Noel Coward had done for England something no American author had done for his own country. It was finer propaganda for the British people than the speeches of many ambassadors.

The world now had 66,000 kinemas, and every day 20,000,000 people attended them. Invested in the film Industry was £1,000,000,000. One would think then film magnates, conscious of their great responsibility, realising their duty to their own and other nations, would give their audiences of the best. He feared the quality, the good or bad taste, is of secondary importance to the makers of most films. "Will this film sell?" and "Has it a universal box-office appeal?" These are the questions they ask.

One of his complaints against the kinema was that it made knavery and crime attractive virtues. Many American films butchered and vulgarised everything they touched. Could one wonder, then, that many kinema-fed audiences imagined America to be a country entirely peopled by thugs, blackmailers, gangsters, and unscrupulous millionaires, although most Americans were cultured, gentle, and full of a unique kindliness?

AN EXHIBITOR'S DIARY

National Screen Service's Third Issue

During recent years National Screen Service, Ltd., has issued an Exhibitors' Diary as comprehensive as one can possibly wish. Notwithstanding this it has been the aim of Paul Kimberley, managing director, to go one better each year, and the Diary for 1934 incorporates new features which will be greatly appreciated.

If this diary is filled in as expected, it gives the exhibitor a complete picture of each week's business for the whole of the year. Exhibitors who used the diary last year will be in a position to compare the current year's takings with the corresponding period during last year for any week during the year.

The second page is perforated and a piece of carbon paper is supplied. This is so that the exhibitor, when making his entries with regard to programmes, can give National Screen a copy of his bookings, showing the dates when trailers will be required. This sheet is already addressed, so that all he has to do is to fill in the bookings and post it.

Another interesting feature of this year's diary is the provision of additional pages at the back of the book, the idea being that should an exhibitor make any alteration to his bookings, he can utilise these additional pages for sending the necessary information and retain a record of the alteration.

On the back page is a calendar giving the actual dates of every Sunday, Monday and Thursday in the year, together with the corresponding booking dates upon which films can be booked under the Film Act.

National Screen Service has already commenced to despatch copies to contract customers. In addition to this they will forward a copy to any exhibitor in the United Kingdom who cares to send a request, giving the full name and address of the theatre.

NORTHWICH FILM SOCIETY

A Northwich (Cheshire) Film Society has been formed. The society, which has a membership of 600, has the backing of the directors of the I.C.I. (Alkali), Limited, and several of the managers of the firm. The first exhibition was given last week in the Winnington Recreation Hall Pavilion, when the programme included Mrs. Cecil Chesterton's film of the invasion of Shanghai, and the "White Hell of Pitz Palu."

Scenes from CHANNEL CROSSING, a Gaumont-British picture which W. & F. is Trade showing at the Cambridge Theatre next Monday evening. Matheson Lang, Constance Cummings, Edmund Gwenn, Anthony Bushell and Max Miller are featured. Milton Rosmer directed

NEWS FROM ALL QUARTERS

Talkie Apparatus for Sanatorium

MORE ELECTRICITY CUTS

The Scala, Dartford, is to open on Sunday afternoon, October 15, for a concert in aid of the Livingstone Hospital.

The Leicester Film Society opens its season at the Vaughan College, Leicester, on October 21, with the film "Captain Jo Koepenick."

Essex C.C. recommends the tender £299 13s., of Film Industries, Ltd., for kinema sound equipment for the Black Notley sanatorium.

Pontardawe Council is to introduce a new and more favourable schedule for supply of electricity current to kinemas, both for lighting and power purposes.

At the Whitley Hall Memorial School, Cradley Heath, a film is being shown depicting interesting events of local interest. The proceeds are to be given to the Cradley Heath Nursing Association.

The De Valance Gardens at Tenby have now been purchased by M. W. Shanly, the Tenby kinema proprietor. The intention behind the purchase has not yet been disclosed.

A special matinée performance of "Rookery Nook" was given at the Trocadero, Humberstone, in honour of the visit of H.H. Princess Helena Victoria, G.B.E., in connection with the Y.M.C.A. Jubilee Fund.

Two Birmingham kinemas figured prominently in the Midland Regional Wireless programme on Friday evening, when from 6.30 until 7.30 Hayden Heard and his band was relayed from the West End Cinema, and from 7.30 until 8 p.m. Eric Spruce, the new Beaufort organist, made his début on the air.

The first showing of "Cavalcade" at Swansea, in a fortnight's run at the Grand Theatre Cinema, saw the introduction of four performances daily at the kinema—the first, at 11 a.m.

Lewis Stone is featured in BUREAU OF MISSING PERSONS, Trade shown this week by First National

The licence of the Regal Cinema, Lincoln, has been transferred from W. Pratt to J. B. Hill.

A reconstruction scheme is being carried out at the Picture House, Woodhouse Street, Leeds, of which Mark Walton, the eighty-five-year-old Leeds exhibitor is the owner. Among the changes being made is the installation of B.T.P. sound system.

Rotherham Watch Committee have acceded to the application of the Tivoli for a stage play licence, but have deferred granting pending installation of safety curtain and completion of dressing rooms necessary to conform with the Act.

Chesterfield Director Leaves £34,615

The late Alderman Herbert Jowett Watson, J.P., formerly director and secretary of the Picture House, Chesterfield, who died suddenly two months ago, left estate value £34,615, with a net personalty of £12,208.

Gene Gerrard, who is appearing at the Palace, Manchester, this week in "Gay Hussar," made a personal appearance at the Scala Cinema, Manchester, on Monday afternoon last to see his film, "Leave it to Me."

Following a deputation from the local branch of the C.E.A., the Stockton-Tees Corporation Electricity Committee has agreed to supply electricity to kinemas and theatres at 3s. per unit for the first 1,000 units consumed per month and at 2½d. per unit for all supply in excess.

"Cavalcade" established new records at the Regent P.H., Sheffield, playing to 76,000 persons in its two weeks' run.

CONSISTENTLY SUCCESSFUL PRODUCT that COUNTS

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September 30/33.

Dear Mr Soloman,

I should like to say how pleased we have been with your output of Films during recent Months, and are glad to be able to record that they have been consistently successful so far as this town is concerned.

The following have been particularly well received, and our returns will show the business they have done, proving them all real Box Office attractions.

"MAID OF THE MOUNTAINS"
"NO 17"
"THE LAST COUPON"
"SLEEPLESS NIGHTS"
"LETTING IN THE SUNSHINE"
"RADIO PARADE"
"THEIR NIGHT OUT"

Also your 4 Reel Interest subjects have been praised on all sides by my Patrons.

I look forward to your future product with great anticipation, as I am sure they will not fall below the standard of the Films which have preceeded them.

With kind regards,
Yours sincerely,
pp The Bath Cinema Co. Ltd.,
GENERAL MANAGER.

BIP
PICTURES PRE EMINENT

and he's right for -

Theatre Silence Rules will

Men May Swear and as much as during

TRADE

FIRST NATIONAL'S WITH TO-MORROW'S

DANGER

With

FRANKIE
DOROTHY
ROCHELLE
CAMBRIDGE

WEDNESDAY
8.45 P.

DIRECTED BY

A FIRST NATIONAL &

Vitaphone is the Registered Trade Mark of th

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SHOW of

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...WILLIAM A. WELLMAN

VITAPHONE PICTURE

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"EDW. G. R

DOMINATES THE PICTURE, AND BY THE SI EE
CROWDED INTERESTS, FIRMLY TOGETHER AND INVE STS

WITH

KAY FRANCIS

GENEVIEVE TOBIN

J. Farrell MacDonald
Henry Kolker
Robert Barrat
George Blackwood

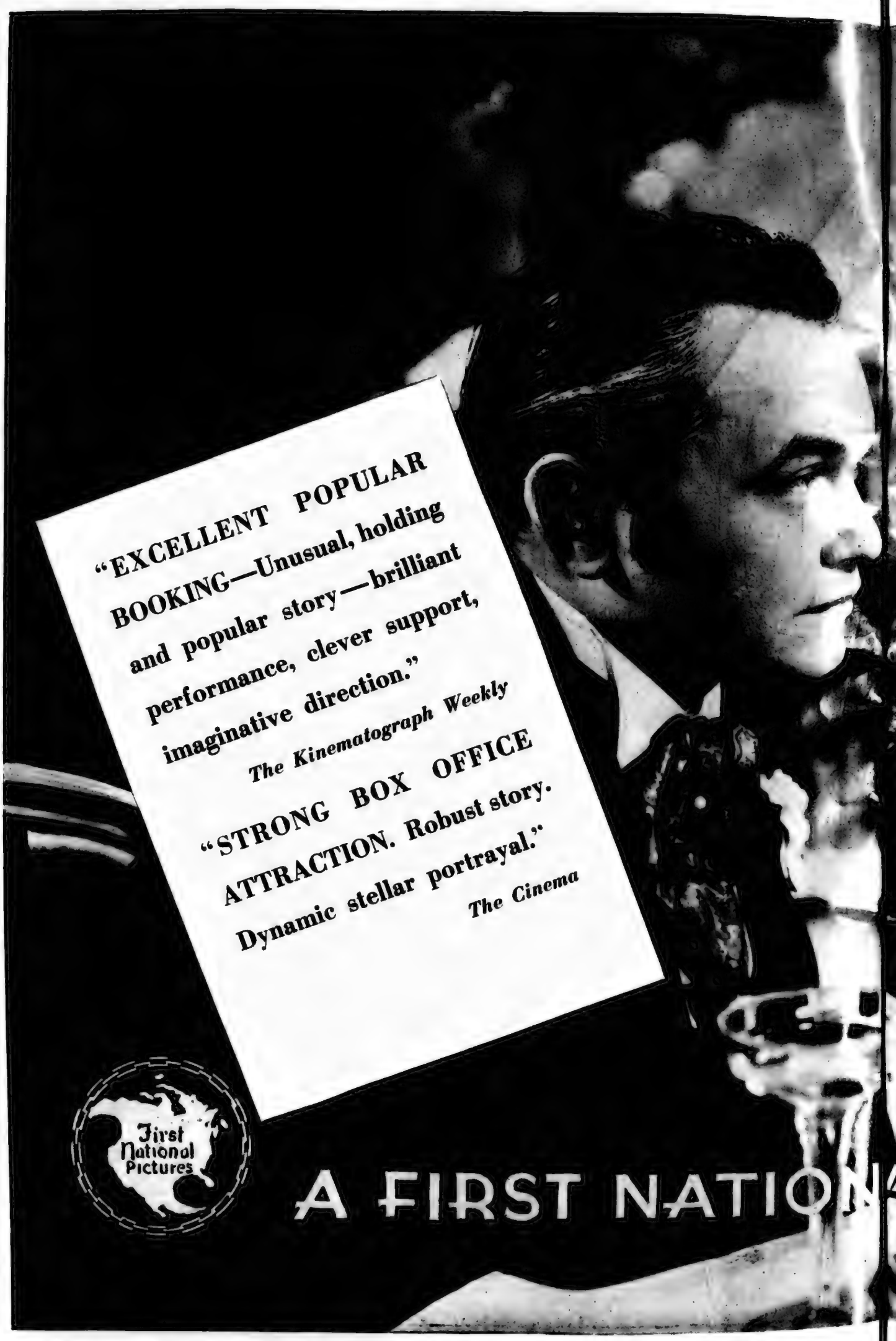
SHEFFIELD TRADE SHOW

TO-DAY
(October 12th)
Union Street Picture House
at 10.45 a.m.

LEEDS

TO-MORROW
(October 13th)
Rialto
at 11 a.m.

Directed by
ALFRED E. GREEN


"EXCELLENT POPULAR BOOKING—Unusual, holding and popular story—brilliant performance, clever support, imaginative direction."
The Kinematograph Weekly
"STRONG BOX OFFICE ATTRACTION. Robust story. Dynamic stellar portrayal."
The Cinema
First National Pictures
A FIRST NATIO

I LOVED A

Vitaphone is the registered Trade Mark of the

OBINSON

FORCE OF HIS PERSONALITY KNITS THE FILM, WITH ITS ST WITH WIDE POPULAR APPEAL." —*The Kinematograph Weekly.*

Strong dramatic offering of commercial magnate whose ruthless ambition carries him to pinnacle of success as prelude to almighty crash. Set in background of Chicago meat packing industry, story moves from the 'nineties to present day, providing illuminating commentary on past generation. Robinson makes most of powerful role, with Kay Francis and Genevieve Tobin equally effective. Skilfully told, working up to cunning twist at end. Subject of unqualified appeal as popular entertainment.

The Daily Film Renter.

RELEASE DATE
FEBRUARY 5th

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WOMAN

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MATHESON LANG

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CROSSING

& W. P. LIPSCOMB

with

EDMUND GWENN

A Gaumont-British Picture

Directed by

MILTON ROSMER

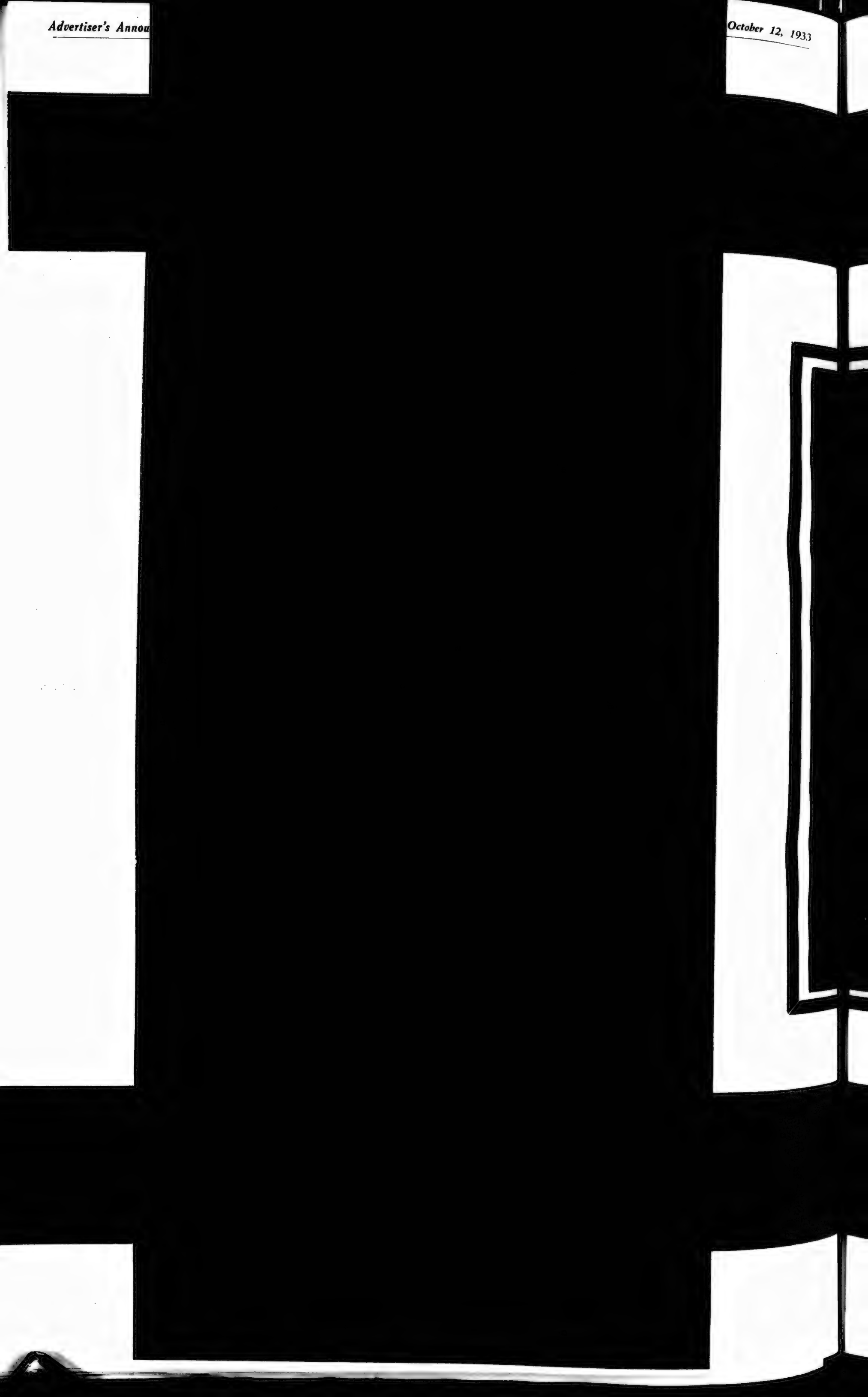
TRADE SHOW

CAMBRIDGE THEATRE

Monday, Oct. 16 at 8.45 p.m.

Recorded by BRITISH-ACOUSTIC Full Range System

RELEASE DATE: DECEMBER 11, 1933



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BIG B.I.P. COMEDY CAST

"Happy" Starts on Elstree Floor—Basil Sydney for Bentley—Hitchcock Starts "Waltzes from Vienna"—New Welwyn Comedies

By P. L. MANNOCK

FREDERICK ZELNIK, directing "Happy" for B.I.P., has returned from Parisian exterior-making. Stanley Lupino, Will Fyffe and Laddie Cliff, leading comedians, are now reinforced by Bertha Belmore, Gus McNaughton, Jimmy Godden, Dorothy Hyson and Renee Gadd.

There are five musical numbers by Noel Gay. I hear Harry Tate may appear in this new comedy.

BASIL SYDNEY
For "Third Degree"

Thomas Bentley is due to start "Third Degree" at Welwyn Garden City studios some time next week. The plot concerns death frauds on insurance companies. Basil Sydney, the English actor, whose brilliant American record was lately followed by his fine work in "Dinner at Eight" on the London stage, has been given the chief rôle, that of a Home Office expert.

DON ALVARADO
In Two B.I.P. SUBJECTS

The Hollywood-Mexican actor, Don Alvarado, is now at work at B.I.P., having been cast in two important current subjects.

A fortnight ago he was forbidden to land in Britain owing to passport difficulties. Also, the Monty Banks picture in Italy, in which he was to have played, has been indefinitely postponed.

Now, immigration difficulties having been adjusted, he is at work in "Red Wagon," at Elstree, now in full swing under Paul Stein, with Charles Bickford, Raquel Torres, Greta Nissen, Bernard Nedell, Anthony Bushell, Frank Pettingell, Alexander Field and D. Hay Petrie.

"SECRET AGENT"
Arthur Woods' Cast

Alvarado's other rôle is in "Secret Agent," now about to start under the direction of Arthur Woods at B.I.P.

Camilla Horn has the only feminine part, and the principals also include Wallace Jeffrey, Esme Percy, Cecil Ramage, Lester Matthews, and possibly Austin Trevor.

BINNIE HALE'S
Big Contract

I understand Binnie Hale, following her fine debut in "This is the Life," is about to sign a big contract for a series of pictures in this country, at a figure approximating £10,000 a year.

BIG NIGHT CLUB
"Aunt Sally" Songs

The final scenes on the night club set in "Aunt Sally" have been completed by Tim Whelan. The climax was the scene of gay abandon in which the dancers at the night club move through a kaleidoscopic scene, the effect of which was enhanced by over a thousand coloured balloons which were let down from a height above the stage on to a crowd.

The six songs include one called "If I Had Napoleon's Hat," sung by Cicely Courtneidge.

Miss Courtneidge, after her strenuous week of acrobatics, is back on the floor in the scenes in which, by an adroit change of costume, she eludes the gangsters who have captured her. She has worked her way into the night club show by passing herself off as Madame Zaza, the famous French comedienne.

WEYMOUTH WORK
"Jack Ahoy"

After completing the strenuous week on the big battleship set depicting H.M.S. Stupendous, the "Jack Ahoy" unit have left for Weymouth, where they will work on exteriors. The submarine specially constructed by the studio workshop, which was first launched in the upper reaches of the Thames, is now down at Weymouth, and Jack Hulbert will continue with his adventures among pirates, which are shared by Alfred Drayton and Nancy O'Neill.

DEAN'S PROGRESS
"The Constant Nymph"

"The Constant Nymph" is nearing completion, and scenes are now being shot in Florence's bedroom. An outstanding characteristic of this production throughout has been the remarkable furniture in all the rooms. Alfred Junge, art director, has followed the spirit of the story in his choice and decoration, and has nowhere established a violent contrast between the delicately coloured Tyrolese furniture that was used in the sets in the Tyrol and the modern and more up-to-date furniture used in the sets which represent rooms in England.

Basil Dean will soon start "Autumn Crocus" at Ealing.

MILITARY SPLENDOUR
Big Kremlin Set

One of the most spectacular exterior sets ever constructed was used for the shooting of some magnificent scenes at Elstree for the film "Catherine the Great."

Previous sets have been dwarfed during the last few weeks when the rapidly rising set of the Kremlin at Moscow was being erected in the studio grounds. Now that it is completed it shows a wonderful reproduction of the walls and entrance gates with the mighty towers of the Kremlin, crowned

Victoria Hopper plays the title role of THE CONSTANT NYMPH at Shepherd's Bush

with their golden minarets in the background.

The occasion of this scene is the inspection by the Empress Catherine of the regiment of which she is Colonel-in-chief. On the parade ground are drawn up a battalion of the crack regiment of the Russian army, headed by their Colonel, played by Allan Jeayes.

Seven hundred men for this scene were obtained from the Guards' Employment Society. This society, maintained by officers of the Brigade of Guards, draws members entirely from past members of the five regiments of Guards. All are ex-soldiers and with their scarlet Russian uniforms and tall hats make a splendid show. A detachment of Cossacks, mounted on shaggy ponies, was also on parade, and ex-Sergeant-Major Bird, of the Grenadier Guards, was in charge of the instruction of the troops.

GERALD DU MAURIER
In "Catherine the Great"

Sir Gerald Du Maurier is to play an important rôle in "Catherine the Great." This picture, directed by Dr. Paul Czinner, and produced by Alexander Korda, now has a cast consisting of Douglas Fairbanks, Junr., Elizabeth Bergner, Flora Robson, Irene Vanbrugh, Violet Vanbrugh, Clifford Heatherley, Griffith Jones, Joan Gardner, Judy Kelly, Dorothy Hale, Diana Napier and Gibb McLaughlin.

Sir Gerald Du Maurier will play the part of a confidential French valet to Czar Peter III.

"WALTZES FROM VIENNA"
Progressing Rapidly

"Waltzes from Vienna," the Tom Arnold production which is being made at the Gaumont-British Studios under the direction of Alfred Hitchcock, is progressing well. Edmund Gwenn, as the elder Strauss, has been directing the orchestra which plays his famous music. Jessie Matthews is playing the part of the heroine, and a newcomer to the cast is Robert Hale. With Jessie Matthews and Robert Hale in the cast we have a curious parallel between the screen and real life. Robert Hale, who is in reality Jessie's father-in-law, in this film plays the part of her father.

HENRY KENDALL
"The Gay Lord Strathpeffer"

The Teddington studios are now occupied for the second week's shooting on "The Gay Lord Strathpeffer" (working title only). Henry Kendall in the male lead.

Kendall, of course, needs no introduction, but Miki Hood, as his leading lady, does. A brunette, with a slender figure that photographs like a million dollars, according to Irving Asher, Miss Hood was engaged for her present rôle after a test a fortnight ago. She has had both stage and screen experience, but has so far taken only minor parts.

"The Gay Lord Strathpeffer" is a comedy, adapted from "The Man from Blankley's." George King has a supporting cast, including Tonie Bruce, Pat Strange and Humberston Wright.

"FACES OF DESTINY"
Newman's Novelty Series

Widgey R. Newman's production unit has been actively employed in completing the series of one-reel novelties based on the articles in the *Sunday Dispatch* by Joe Clennell.

In the first group of films many celebrities appear, including Sir William Llewelyn, president of the Royal Academy; Mr. George Lansbury, the Rt. Hon. Edward J. Shortt, Sir Oswald Moseley, Mr. Gordon Selfridge, Dame Laura Knight, the Lord Chancellor of the Chequers, Alex James, C. Roberts and Clifford Bastin.

In addition to well-known characters in real life, the supporting cast includes Moore Marriott, Terence de Marney, Margaret Lacy, Beryl de Querton, Gladys Kendam, John Peter Northcote and Rhona Adaire. Roy Miller is again at the camera with Roy Plaskitt as assistant. The distribution of this series is in the hands of W.P. Film Co., Ltd.

Mrs. Forde, Walter Forde (director) and Jack Hulbert, during an interval in the shooting of JACK AHOY! (G.-B.)

Film Tests for All

Service for Casting Directors

A CENTRAL casting bureau has been established in London which will not only vie with, but improve upon, its Hollywood counterpart. John S. Mill, a young man who has had practical experience in British and American studios, both as technician and actor, realised the difficulties of both directors and actors, and after months of careful organisation has opened the Central Casting Bureau at Carlton House, Regent Street.

Classified Records

Here he has not only complete and classified records of every class and type of player, but also a library containing screen tests of registered artistes.

The value of this innovation is obvious, and will be appreciated by director, casting manager, and artiste alike. In the case of the first, he has but to put through his enquiry and, with no loss of time on his part, he is able to see for himself a comprehensive test of one or more artistes and judge of their potentialities on the screen itself. The artiste, in addition to avoiding the necessary journeys to studios, has a screen record of his or her photographic possibilities, acting ability and recording value, which has been made with a care and consideration not always possible in the busy studio. This is particularly beneficial to the small-part and crowd artistes who have been denied the opportunity hitherto of registering their screen possibilities for obvious reasons.

Hollywood Co-operation

The Central Casting Bureau has yet further service to offer, for, in co-operation with Hollywood and the Continent, it will be possible to arrange the engagement of artistes for this country or abroad by the interchange of screen tests.

TWO LUPINOS
For Welwyn Comedies

A series of four-reel British comedies, starring Wallace and Barry Lupino, are being made for Pathé Pictures at Welwyn.

Two, "Master and Man" and "Song Birds," have already been completed and "cried out."

Wallace Lupino is a brother of Lupino Lane, that gifted mime and comedian. He has had much experience in the playing of comedy rôles on stage and screen. For several years he played opposite his brother in Hollywood, making a series of two-reel comedies that met with enormous success. He is part-author, with Barry Lupino, of the present series.

Barry Lupino, another member of the famous Lupino family, has had many years' experience on stage and in the music-halls, both here and abroad. Although these are his first talking pictures, he was no stranger to the silent screen.

"OTHER MEN'S WOMEN"
Wendy Barrie Heroine

"Other Men's Women" is the working title of Irving Asher's latest completed picture at the Warner Bros.' First National studios. Wendy Barrie follows up her success in Teddington's previous production, "This Acting Business," by taking the leading rôle.

Another important part in the picture is played by Jane Carr, who in two leaps has risen from playing very small parts to featured rôles.

"Other Men's Women" has also in the cast Nicholas Hannen, Davy Burnaby, Harold French and Charles Castella. George King is directing.

CARMINE GALLONE
To Finish "Two Hearts in Waltz Time"

Owing to a previous engagement made some months ago, Joe May, who has been directing "Two Hearts in Waltz Time," at the Walton Studios, has been compelled to leave England for Paris. The Nettlefold-Fogwell Productions have appointed Carmine Gallone, the well-known director, to finish the production.

Mr. Gallone was in conference with Mr. May on Friday last, and they have both agreed as to the finish and details.

John McNally, the well-known dialogue writer, has been engaged to write additional dialogue and act as dialogue director on the floor.

HARRY WARNER ON POLICY

New Trails in Showmanship

IN a communication to Max Milder, Harry M. Warner, president of Warner Brothers, gives an outline of the policy to be pursued by Warner Brothers in the new season. "Our plans not only in the spirit of looking forward, but also," Mr. Warner declares, "that of going forward . . . with the same honesty and sincerity of purpose that has characterised our company from its inception.

"In all departments of our business there exists a youthful, vitally progressive outlook. We are not content to stay in the beaten path . . . to use worn-out methods.

"Experience has taught us profits are to be had only from important, unusual pictures promoted by novel and radically different methods. This year we shall concentrate all our efforts on producing and pre-selling this kind of picture.

"We shall try to blaze new trails this year as we have done in the past. It is our aim to continue giving exhibitors the same fine, profitable pictures our showmanship has thus far demonstrated."

Good Will of Exhibitors

"During the past year," continued Mr. Warner, "we have earned the exceptional good will and gratification of exhibitors the world over for having given them a quality of product which was nothing short of a salvation in enabling them to obtain profits in these difficult times.

"Probably the two most important features of our production plans, as far as both the exhibitor and the public is concerned, are the number of musical pictures which we will release, and the names of the big stars to be presented."

Record "Output" Deals

"In the past season, every major circuit in the United States and Canada, as well as the greatest number of independents ever known, made 100 per cent. output deals with Warner Brothers, thereby acquiring the year's output of features, Vitaphone shorts and trailers.

"This year, again, there is every indication that Warner Brothers will repeat this record of successes, because already many of the major circuits have signed for 100 per cent. deals, while every day, more and more independent exhibitors than ever before are booking the entire Warner output.

"Famous Players of Canada is the latest important theatre circuit to sign up for Warner Brothers and Vitaphone entire 1933-34 product. The deal was closed last week by N. L. Nathanson, managing director of Famous Players.

One Hundred and Ten Theatres

"Under the new arrangements, all Warner Brothers' features for 1933-34, all Vitaphone short subjects, trailers and scores will play the 110 theatres operated by Famous Players throughout Canada during the new season.

Harry Warner concludes by saying: "It is evidence of deals such as this, coming through almost daily, which provide proof conclusive that Warner Brothers' new season's line-up is to be relied upon by every discerning exhibitor to be the mainstay of his theatre in the coming year, based upon his experience of outstanding success in the past season."

PRESS ACCLAIM ARLISS IN "VOLTAIRE"

RECORD NEW YORK PREMIERE

THE opening of "Voltaire," with George Arliss as the star, at the Hollywood Theatre in New York, is claimed to have been the biggest opening day in the theatre's history. The film was declared by the motion picture critics as the greatest triumph of the star, irrespective of his long list of outstanding screen masterpieces.

The following are excerpts from their rave reviews:—

"Brilliantly performed by Arliss. The story has both drama and humour, and serves to make an entertaining film. It is superbly acted. The backgrounds are well done and the picture moves easily with the proper dramatic suspense sustained to the end. The dialogue is witty!"—*Daily News.*

"The talented George Arliss adds to his histrionic laurels by a thoroughly intriguing portrait of that mighty Frenchman, Voltaire. He speaks the witty lines in his characteristic, easy fashion, which suits the part admirably."—*New York Times.*

"Mr. Arliss brings to Broadway another of his delightful characterisations to gleam jewel-like in the perfect setting provided by the Warners' fine production. It is a picture that lends prestige alike to producers, players and patrons. Mr. Arliss is superb. The direction is good and the production stunning."—*New York American.*

"The eminent Mr. Arliss brings another fine character drama to the screen with this handsome production of 'Voltaire.' Stirring and powerful."—*New York Mirror.*

"Colourful French background presents Arliss in fine rôle in his historical portraits. The distinguished star gives another smoothly effective performance. A dignified and handsomely mounted production."—*New York Journal.*

"Voltaire" is set for general release in Great Britain and Ireland on February 26, 1934.

HARRY WARNER, President of Warner Bros.

Bebe Daniels is the glamorous heroine of A SOUTHERN MAID, the B.I.P. film of the successful musical comedy which Wardour will shortly Trade show. Clifford Mollison and Harry Welchman are in support

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NEW PARAMOUNT GROUP

"THIRD QUARTER" ATTRACTIONS

NEW CHEVALIER FILM

FOLLOWING the successful launching of "Song of Songs," "This Day and Age," and "Three-Cornered Moon," Paramount will present in the immediate future a new group of outstanding productions.

Starting with the Trade presentation of "One Sunday Afternoon," the company will proceed with the screening of several further pictures of notable star appeal, all bearing the hall-marks of high-grade entertainment merit.

Few motion pictures can boast the colourful background of "One Sunday Afternoon," Gary Cooper's latest starring picture for Paramount, in which Fay Wray, Frances Fuller, Roscoe Karns, and Neil Hamilton are featured.

J. C. GRAHAM

Fun of the Fair

One enormous scene is an amusement park which covers nearly three acres. There are the old-time Ferris wheel, the horse-drawn merry-go-round, shooting gallery, doll-racks, glass-blowing factory, roller-coaster and concessions of every sort from a pink lemonade stand to a greased-pig show.

There is a huge German beer garden, featuring a 40-piece German band. A livery stable, buggy factory, the small town pool-room, with its wooden Indian marker, and many forgotten relics of an antiquated transportation system: stage and mail coaches; sulkeys that spin brilliantly behind thoroughbred trotters; phaetons, with their haughty footmen; buggies, hacks and swanky victorias—all so popular in the early 1900's.

"One Sunday Afternoon" is a refreshing romance of the early 1900's. With Gary Cooper as the star, it concerns a dashing young blade who is blinded for life by love at first sight. Through love-blind eyes he worships a woman who does not really exist. This false memory becomes the bitter rival of the girl who gives him all her love and devotion.

The secret emotions that rule his heart are laid bare in this story, from the successful Broadway stage play of the same name, written by James Hagan.

A Chevalier Romance

"The Way to Love" is Maurice Chevalier's latest Paramount production, in which Ann Dvorak plays opposite the famous French star, and Edward Everett Horton and Arthur Pearson play the supporting rôles. It is a spectacular and romantic story of Paris, with a romance between Maurice Chevalier as a tourist-guide and a street gamin.

A Torch Singer's Romance

In "Broadway Singer," Claudette Colbert sings a number of new songs, written specially for her by Ralph Rainger, who composed America's first modern torch song, "Moanin' Low," for the "First Little Show."

As Sally Trent, whose man has "done her wrong," Claudette vows vengeance after she is forced, through lack of funds, to give up her baby for adoption. She changes her name, and looks to the night-club world for a chance at success, where she wins fame and wealth. Nothing, however, she learns to her sorrow, quite compensates for the loss of her child. The man returns and is greeted coldly. After he leaves she realises that the child is the only thing in the world that matters, and starts a search for the baby in an effort to regain happiness.

The picture was directed by Alexander Hall and George Sommes.

Esther Ralston Back

Esther Ralston returns to Paramount pictures in "To the Last Man," Zane Grey's latest romance of the West, which is to be Trade shown at the Carlton next Tuesday morning. The brilliant cast in the production also includes Randolph Scott, Buster Crabbe, Jack LaRue, Noah Beery, Barton MacLane, Fuzzy Knight and Gail Patrick.

"To the Last Man," which is based upon an actual feud carried from the Kentucky mountains to Arizona, is chock-full of the bitterness of the clan war that ravaged the plains for generations. Rapid action, tender love, jealousy, primitive hatred and a family feud passing through three generations are the principal elements of the story.

After a rigorous journey across America by prairie schooner, a Southern family arrives in Arizona. Having quit Kentucky in the midst of a heated feud, the group is met fifteen years later by its old enemy and the bitter family struggle is revived. But romance comes between two of the opposing members and complicates the issue while it heightens the tension of the drama. From this point the story develops with strong suspense and plot, never betraying the surprise climax in store for the audience.

British Offerings

This new series of screenings are from the March releases in Paramount's third quarter group, which also includes two recently Trade shown British productions—"Mixed Doubles" and "The Flaw."

"The Flaw" is a clever and entertaining murder mystery drama—the story of a perfectly planned crime, with one fatal flaw. The cast includes Henry Kendall, Eric Maturin, Phyllis Clare and Eve Gray. Norman Walker directed.

"Mixed Doubles," in which Jeanne de Casilis is featured, was directed by Sidney Morgan. It is based on the successful West End play.

BIRMINGHAM SNOOKER

Over 70 entries have been obtained for the Birmingham Trade snooker tournament. The draw was made on October 6, and it is announced that the first round must be completed before Wednesday, October 25. As on previous occasions, the proceeds of the tournament will go to the Birmingham and Midland Kinema Trade Benevolent Fund.

FOX WEEK OF TRADE SHOWS

"Berkeley Square" Heads Attractive List

THE third of the big Fox pictures scheduled for release during January and February, 1934, which are being Trade shown at the Cambridge Theatre between October 13 and 19 is "Berkeley Square," starring Leslie Howard and Heather Angel. The other two films are "My Weakness," with Lilian Harvey and Lew Ayres, which is due on Friday, October 13, at 8.30 p.m.; "Power and Glory," with Spencer Tracy and Colleen Moor, on Tuesday, October 17, at 8.30 p.m.

"Berkeley Square," which will be Trade shown on Thursday, October 19, at 8.30 p.m., is a touching romance of a timeless, ageless love, directed with all the gentleness and wistful, heartbreaking loveliness of the original stage play. "Berkeley Square" is described as "a supreme example of delicacy and restraint, a picture filled with gentle humour and appealing pathos."

It is the story of an American who, on coming back to the house of his ancesters, re-lives the life of one of his forbears.

"Berkeley Square" is a Jesse L. Lasky production directed by Frank Lloyd, who made "Cavalcade."

A Picture of the Season

The following examples of American reviews reflect the ecstasy with which the film has been received there:—

"In 'Berkeley Square' Fox is destined to have one of the pictures of the season," declares the *Motion Picture Daily*.

"'Berkeley Square' is both stately, thoughtful and humorous. The opportunities were there while Frank Lloyd, the director, did not overlook them. The leads do splendid work, particularly Howard, in what is one of his best performances to date."

"It is a strangely beautiful film: clever, romantic and tenderly lovely, and Leslie Howard is magnificent," is the verdict of the *New York Daily News*. Heather Angel does exceedingly well, as do Irene Browne and Valerie Taylor. The photography is excellent and the direction fine.

This Fox production of the stage success is something to cheer about. "Berkeley Square" is Leslie Howard's triumph and your pleasure. It is a flawless production."

A Class by Itself

The critic of the *New York Times* says: "In the matter of poetic charm, nothing quite like it has emerged from Hollywood. It is an example of delicacy and restraint, a picture filled with gentle humour and appealing pathos. It is in a class by itself. Mr. Lloyd has not missed an opportunity to do justice to camera possibilities. Mr. Howard revels in the rôle. He has done excellent work in other films, but it is doubtful whether he has ever given so impressive and imaginative a performance."

"Among the most satisfactory kinema achievements of 1933," says the *New York Evening Post*.

"Leslie Howard in his original stage rôle plays with his accustomed skill and charm, and Heather Angel, as Helen Pettigrew, is lovely and alive. The rest of the cast, particularly Valerie Taylor and Irene Browne, is admirable. The costumes, settings and photography are of the highest order."

According to the *New York World Telegram* "Berkeley Square" is a film of which Fox may very well be proud.

"Certainly, it will reflect upon its sponsors a great deal of credit.

"Jesse L. Lasky, under whose supervision the picture was made, has been generous in its production, and the director Frank Lloyd, has directed his players with grace and precision."

SHOWING NEXT WEEK

A GUIDE to Exhibitors throughout the country is afforded by the following list of features being run at the key theatres during the week commencing October 16

London

Astoria.—"King of the Jungle" (Paramount) and "The Story of Temple Drake" (Paramount).
Carlton.—"Song of Songs" (Paramount).
Coliseum.—"Damaged Lives" (D. Diamond).
Davis, Croydon.—"Cavalcade" (Fox).
Dominion.—"When Ladies Meet" (M-G-M) and "Prince of Arcadia" (W. and F.).
Empire.—"Crooks in Clover" (M-G-M).
Marble Arch Pavilion.—"I Was a Spy" (W. and F.).
Metropole.—"When Ladies Meet" (M-G-M) and "Sweepings" (Radio).
New Gallery.—"The Masquerader" (U.A.).
Plaza.—"One Sunday Afternoon" (Paramount).
Stoll.—"This Week of Grace" (Radio) and "Pick Up" (Paramount).
Tivoli.—"Gold Diggers of 1933" (First National).

Birmingham

Forum.—"King Kong" (Radio).
Futurist.—"Murders in the Zoo" (Paramount) and "Imaginary Sweetheart" (Radio).
Gaumont Palace.—"Adorable" (Fox).
Scala.—"Hallelujah, I'm a Tramp" (U.A.).
West End.—"Possessed" (M-G-M) and "The Big Thrill" (Br. Lion).

Bristol

Empire.—"Facing the Music" (Wardour) and "Easy Millions" (Pathé).
Hippodrome.—"Kid from Spain" (U.A.).
King's.—"Little Giant" and "Elmer the Great" (First National).
New Palace.—"Rasputin" (M-G-M) and "Double Exposure" (Butcher).
Regent.—"Gabriel Over the White House" (M-G-M) and "Arizona to Broadway" (Fox).
Stoll.—"Sign of the Cross" (Paramount).
Triangle.—"Facing the Music" (Wardour) and "Easy Millions" (Pathé).
Whiteladies.—"Little Giant" and "Elmer the Great" (First National).

Cardiff

Capitol.—"Murders in the Zoo" (Paramount) and "Melody Cruise" (Radio).
Empire.—"Pilgrimage" (Fox).
New Imperial.—"The Kid from Spain" (U.A.).
Park Hall.—"Fra Diavolo" (M-G-M).
Pavilion.—"Mystery of Monte Carlo" (Gaumont-Ideal).
Queen's.—"Diplomaniacs" (Radio).

Edinburgh

Caley.—"Farewell to Arms" (Paramount).
New Picture House.—"Adorable" (Fox) and "Prince of Wales" (W. and F.).
New Victoria.—"Adorable" (Fox) and "Prince of Wales" (W. and F.).
Palace.—"The Kid From Spain" (U.A.).
Playhouse.—"Night of the Garter" and "When Strangers Marry" (U.A.).
Rutland.—"Song of the Eagle," (Paramount) and "Gallant Fool" (Pathé).
Synod Hall.—"Hawleys of High Street" (Wardour) and "The Big Thrill" (British Lion).

Glasgow

Coliseum.—"The Working Man" (Warner).
Cranston's.—"F.P.1" (W. and F.).
Green's Playhouse.—"The Lost Chord" (Coxall) and "Bachelor Mother" (British Lion).
La Scala.—"Hell Below" (M-G-M).
New Savoy.—"Sleeping Car" (Gaumont-Ideal) and "Double Exposure" (Butcher).
Regal.—"The Working Man" (Warner).
Regent.—"Laughing at Life" and "Forgotten" (Universal).
The Picture House.—"Just Smith" (W. and F.).

Leeds

Assembly Rooms.—"Adorable" (Fox) and "Prince of Wales" (W. and F.).
Coliseum.—"Gabriel Over the White House" (M-G-M).
Majestic.—"Adorable" (Fox) and "The Prince of Wales" (W. and F.).
Paramount.—"Murders in the Zoo" (Paramount) and "Summer Lightning" (U.A.).
Rialto.—"Cynara" (U.A.).
Scala.—"Gabriel Over the White House" (M-G-M).
Tower.—"The Sign of the Cross" (Paramount).

Liverpool

Forum.—"Farewell to Arms" (Paramount).
Futurist.—"Cynara" (U.A.).
Palais de Luxe.—"Good Companions" (Gaumont Ideal).
Prince of Wales.—"Ex-Lady" (Warner's) and "Black Beauty" (Pathé).
Rialto.—"Sleeping Car" (Gaumont-Ideal).
Royal Hippodrome.—"Sleeping Car" (Gaumont-Ideal) and "Trailing North" (Pathé).
Scala.—"A Lady's Profession" and "Cash" (Paramount).
Trocadero.—"Gabriel of the White House" (M-G-M) and "Worthy Deceiver" (Gaumont-Ideal).

Manchester

Deansgate.—"Central Airport" (First National).
Gaiety.—"Oliver Twist" (Pathé).
Market Street.—"Fra Diavolo" (M-G-M).
New Oxford.—"Fra Diavolo" (M-G-M).
Paramount.—"Murders in the Zoo" (Paramount).
Piccadilly.—"The Ghoul" (W. and F.).
Regal.—"The Good Companions" (Gaumont-Ideal).
Royal.—"The Kid's Last Fight" (Warner).

Newcastle

New Westgate.—"Fast Worker" (M-G-M) and "Phantom Broadcast" (Pathé).
Pavilion.—"Adorable" (Fox).
Queen's Hall.—"Adorable" (Fox).
Stoll.—"Kid From Spain" (U.A.).

Sheffield

Albert Hall.—"Sleeping Car" (Gaumont-Ideal) and "The Stick Pin" (Fox).
Central.—"Kid From Spain" (U.A.).
Cinema House.—"Sign of the Cross" (Paramount).
Electra Palace.—"Counsel's Opinion" (Paramount).
Hippodrome.—"Facing the Music" (Wardour) and "The Picture Snatcher" (Warner).
Regent.—"Adorable" and "Follow the Lady" (Fox).
Union Street.—"The Lost Chord" (A.P.D.) and "Matinee Idol" (U.A.).

Obituary

PASSING OF H. GRIMSHAW

WELL-KNOWN BLACKPOOL EXHIBITOR

The death has taken place of Harry Grimshaw, one of Blackpool's best-known managers, at the early age of 46. Mr. Grimshaw had a long association with the kinema in Blackpool, having charge of Hales' Tours in Church Street and on the Promenade in the early days, and for eighteen years he was employed at the Blackpool Winter Gardens, where he was kinema booking manager for some years.

Three years ago he went to Blackburn, where he had charge of the Majestic and Grand kinemas, and twelve months ago he returned to Blackpool to take over the management of the Tivoli Cinema, Talbot Square.

Death of Robert Stott

Robert Stott, a director of the Palace and Derby Castle Co., Ltd., since its inception, died a few days ago at the age of 80.

He became one of the directors of the original Palace Company when it was floated in 1890, and continued as a director of the Palace and Derby Castle Company after the amalgamation in 1898. He had been vice-chairman of the company since 1920.

Mrs. Bannister Howard Dead

The older residents of Bath regretted to learn of the death last week at Hampstead of Mrs. Bannister Howard, who came of a local family and was associated with her husband, the famous theatrical venturer, in establishing one of the earliest kinemas in the town.

This was the Bath Electric Theatre, which was opened in converted business premises at Westgate Street. It has since been superseded by the Beau Nash Picture House, now controlled by A.B.C.

Sheffield's Loss

The Industry has suffered a loss by the death of Phillip E. Wake, of Sheffield, who has been associated with it for a number of years. Apart from his Sheffield interests, he was chairman of Newark Cinemas, Ltd.

Nancy Brown Jose Collins and Doris Woodall in a scene from the B.I.P. comedy FACING THE MUSIC

Theatre Furnishing
Pixtons Ltd.
65 NEWMAN STREET
LONDON.W.1.

DEMONSTRATION OF NEW COLOUR PROCESS

SECRET LIES IN SPECIAL TYPE OF FILTER

FURTHER particulars are to hand regarding the system for the production of films in natural colour by the Omnicolor process, reference to which was made in last week's issue of the *Kine*. The patentee is John Davies, who is chairman of Omnicolor, Ltd., with a registered office at 20, North John Street, Liverpool. Experimental work has been carried on over a period of two or three years in a laboratory in Regent Road, Liverpool, within a stone's throw of the docks.

A representative of the *Kine*. witnessed a demonstration of these films at the Regent Kinema, Crosby, on Friday last, and can testify to the general quality of the colour renderings.

Questions were addressed to Mr. Davies on several points, and it was made clear that at this stage he was concentrating on colour photography and not on the other problems of achieving a super-penetration by the camera lenses, though this—and stereoscopy—was a line of research he and his colleagues were following.

Alternate Colour Frames

An ordinary camera is used for taking the shots, but it is fitted with two colour screens, one red and the other green, through which alternate pictures are taken. This screen revolves as the handle of the camera is manipulated. The resultant film (panchromatic stock) is developed in the ordinary way and afterwards run through a bath in which alternate pictures are "doped" with a red tint. We have a cutting of a film in our possession, standard in every respect, with black and white shots alternated with similar shots superimposed with red. The process of superimposition is speedy and does not add in any way to the de[illegible]. An ordinary Kalee machine was used [illegible] projecting the picture on to the scr[illegible] the only extra fitting being a double-gate and double-lens to bring out the colours [illegible] the various gradations and to eliminate flicker.

It is claimed that the basis of the system is chemical rather than physical. As regards cost, Mr. Davies stated that Omnicolor film can be marketed at 10 per cent. above the cost of ordinary black and white.

Secret Lies in the Filters

"We have had offers for the invention," said Mr. Davies, "but as acceptances of these would have left the exploitation of it to people abroad, they have been turned down. I am anxious Omnicolor should be developed in this country, and, perhaps, be the basis of a new industry. There is no reason why we should not arrange for the commercial development of Omnicolor and permit the use of our system on a royalty basis, Omnicolor, Ltd., supplying the filters. The secret of the invention is in the filters, which allow certain colours to pass and others to be arrested.

The Subjects Shown

As to the demonstration itself, while the films shown were distinctly amateurish, the colourings were quite natural. There were shots of bowls of fruit with grapes (black

(Continued on page 44.)

MISPLACED PUPLICITY

"For goodness' sake, chase that mongrel pup away from the front of the house," said our manager. "The public will think we're trying to be funny"

The Observation Window

Sound-Track Changeover

A Suggestion from the States

Simplifying Stage Mechanism

AS recorded recently, Will Day, F.R.P.S., F.R.S.A., has changed over to the disc for amateur recording, in place of his diagonally arranged sound track. The latter idea is, however, the subject of a recent American patent, under the name of J. C. Kroesen, the claims made being that an equivalently wider sound track is rendered possible, and better definition is obtained. It is suggested also that by means of this modification, two sound tracks could be placed on the standard 35mm. film, one of which could be used for operating change-over, dimmers, etc.

THE possibility of incorporating change-over signals in the film capable of working entirely automatically, was discussed at a recent S.M.P.E. meeting; but I hardly think that the above method is the ideal solution. It was pointed out at this meeting that whatever type of signal were adopted, it must be such that it will not be duplicated either in the printing or processing of the film, or by reason of wear.

ANY apparatus using printed symbols on the film is likely to function unexpectedly, by scratched or dirty film, or printer markings. The only principle which would seem to suit the various requirements is one employing magnetism, for example as has been suggested for sound recording, by means of an ink containing iron, working between the poles of a magnet.

THOSE who have been "back stage," as I have, must have been struck by the gradual change in the electrical equipment of new kinemas. One time one found oneself in a maze of contraptions, principally installed for lighting purposes. Now all fittings are compact and unobtrusive, while securing far better service, and this is due in no small degree to the unceasing energy of the consulting engineers responsible for stage design.

SPEAKING to Basil Davis, A.M.I.E.E., the well-known electrical engineer, on the point, he tells me that he concentrates more on an adequate switchboard, and the provision of floor and wall plugs. By these means, the stage manager can devise innumerable lighting effects. Everything is thereby portable, and even if the equipment is not permanent to the kinema, the various lighting apparatus can be hired as the necessity arises. Mr. Davis can speak with authority on the subject. He is now engaged on the electrical equipment of the sixtieth kinema in which he has acted as consultant electrical engineer.

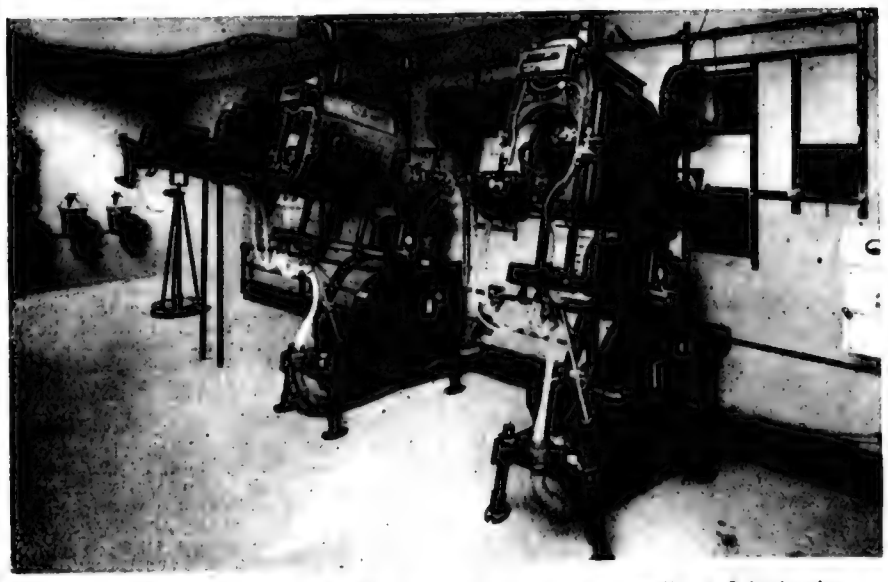
THE possibilities of infra-red photography are vividly shown by an article in the *American Cinematographer*. With a specially made camera, fitted with 75cm. f/9 lens, and using 9 by 12cm. special infra-red plates, through a filter with a sharp cut-off at 8,000A°, Capt. E. M. Williams has actually taken photographs of New York City at distances of 60 miles, and from altitudes of over 2,000 ft. He considers that it is perfectly feasible, given an altitude of 50,000 ft., to photograph distances of nearly 400 miles, the sole restriction being that imposed by the curvature of the earth.

QUITE a number of people who pass up and down Wardour Street have been puzzled to know whence comes the sound of Big Ben striking the hours, which fills the street at appropriate moments.

I WAS in the street a day or two ago at ten in the morning, and found a number of people looking inquiringly up and around in search of the source of the sound. Some folk associated it with Columbia's new offices, but they were wrong. It is, in fact, a "teaser" ad. in sound from Philips' Cine Sonor showroom near by.

J. BENSON.

THIS WEEK'S PROJECTION ROOM



The projection room of the Majestic, Mitcham, opened to the public on Saturday, is equipped with Kalee projectors and lamps. The room is spacious, light and well-designed

STEREOSCOPY BY USE OF SPECIAL SCREEN

DR. HERBERT E. IVES' DEMONSTRATION

THE work of Dr. Herbert E. Ives, of the Bell Telephone Laboratories, in stereoscopic research has frequently been mentioned in the *Kine.*, and his methods were described in the *Ideal Kinema and Studio* in March last. Dr. Ives is now in this country, and considerable interest was shown at a meeting of the Royal Photographic Society on Tuesday, October 3, when he expounded his principles of stereoscopy.

In introducing the lecturer, the President mentioned that this was the Traill-Taylor Memorial lecture, and the event had a particular interest for Dr. Ives, since 33 years ago his father, F. Ives, had delivered a similar memorial lecture.

Achieving True Stereoscopy

Dr. Ives commenced his paper by describing various principles of stereoscopy, but concluded that only by presenting to each member of the audience the right- and left-hand views to appropriate eyes, would true stereoscopic illusion be achieved. In previous systems this had meant that there would be two images only on the screen, but according to later ideas it meant that there must be an infinity of images, a pair for every viewing point in the audience.

The original conception of this method of stereoscopy consisted in exposing and viewing the picture through a grid containing a large number of pin-holes, each of which would form a complete panoramic image; any person viewing it from any angle within certain limits would see the views corresponding to those positions, and would consequently see the image sterescopic.

The Convex Lens

This system was, however, very wasteful of light, both in taking and viewing, and Lippman substituted for the pin-holes a number of convex lenses. It was a peculiar fact that in a number of experiments based on his principles it was not discovered that the method gave an inversion of the image, or pseudo-stereoscopy.

This objection could, however, be overcome by using concave instead of convex lenses, and by focusing the image upon a plate consisting of a number of such lenses, and then again producing an image of the lens-plate upon a sensitive plate. This method produced quite satisfactory stereoscopy, but, of course, called for perfect definition and perfect lenses.

The Horizontal Plane

These lenses had so far been made spherical, and the picture appeared stereoscopic both in the horizontal and vertical planes. Practically speaking, however, interest lay only in pictures which could be viewed across the horizontal plane, since our eyes are placed horizontally. Instead of spherical lenses, therefore, he employed cylindrical lenses or mirrors.

He had been able to make instantaneous exposures by means of a section of a large concave mirror, 4 ft. long and 1 in. wide, placed behind a half-silvered mirror angularly placed, which reflected the image through a lens to the sensitive plate. Such pictures when printed and viewed through a glass rod screen (of the section illustrated in the issue of the *Ideal Kinema* before mentioned) gave a stereoscopic image. This method had actually been commercialised in New York, and a commercially produced picture of this type was on view.

Dr. Ives' Advance

Dr. Ives then went on to explain how he had adapted this principle to kinematography, by taking 32 pictures in the above described fashion, of a moving object, and arranging them around a large disc and

(Continued on page 42.)

"THAT'S A GOOD GIRL"
The excellent light at the Leicester Square Theatre is produced by
SIEMENS-PLANIA CARBONS

AROUND THE LONDON SHOWS

Kinemas Join in Charter Day Celebrations

Film of Southgate Week Draws Crowds

NORTH London managers have secured good publicity for their halls by entering into the Charter Day celebrations which have taken place in several localities recently. During the Southgate week, E. McQuaid, of the Capitol, Winchmore Hill, N., had the ceremonies and sightseers photographed and did good business when it was screened. The first presentation of the film was marked by a pleasing ceremony on the Capitol stage when the Charter Mayor accepted, on behalf of the borough, a casket containing a record of the events.

The affair was handled with good showmanship by Manager McQuaid and the proceedings started with the tabs opening on a blacked-out stage with a spotlight revealing a 10 ft. high by 8 ft. wide replica of the Borough Arms in white and gold.

Matinee programmes were also given to the local school children.

Selecting a Carnival Queen

At Finchley a carnival queen was required to lead the procession of decorated cars, and to W. Gay, of the New Bohemia, fell the task of selecting the most beautiful girl in the district.

Many entries were received for this honour and each evening for a week patrons of the New Bohemia assisted in the difficult task. On Friday the final choice was made, and the winner, with her court of four attendants, were the recipients of cash prizes from G.-B. and gifts from beauty preparation manufacturers.

"Cavalcade" (Fox) was given a good boost by means of an attractively decorated car depicting scenes from the film, which was designed by A. Pickard, of the Grand Hall, and Jack Francis, of the G.-B. publicity department. The car won the third prize in its class and attracted a considerable amount of attention during its tour of the district.

Bull Fight at Croydon

All the elements of a bull fight were displayed in a vestibule show at the Davis Theatre, Croydon, to exploit "The Kid from Spain" (U.A.).

With a background of an arena, a life-size bull and Eddie Cantor's profile superimposed on a cut out as the matador, the patrons were provided with a most ambitious show. The exhibit was particularly praiseworthy as every attention had been given to detail, and it really presented a realistic scene of a bull fight. The only missing element was the roaring of the bull!

The set was made in the theatre's studio by H. Hooker, the scenic artist, in collaboration with H. A. Arnold, the publicity manager.

Hammersmith Goes Crazy

Under the new régime, the Commodore, Hammersmith, promises to maintain its reputation for stage shows. Already several notable spectacles have been staged, and this week the theatre has a very fine crazy show.

The management seem to have profited by the experience of others, and the stunt is being put over with a due regard to its laughable side without detracting from the interest of the programme as a whole.

Some 20 artists are featured in the stage show, comprising singing, dancing and concerted numbers. The orchestra, under the direction of Joe Muscant, contributes its quota to the success of the show, and a word of praise is due to Harry Davidson, the organist, who, on his part, enters into the spirit of the thing.

Dancing at Bermondsey

Having exhausted the possibilities of singing competitions, beauty parades, film stunts, and such like, the Troc-ette, Bermondsey, staged a dancing contest.

Each night competitions were held, and kinema interest was maintained in the attraction by the presence of leading film artistes, who acted as judges.

On the night of the finals there was a galaxy of stars, and extraordinary scenes were witnessed inside and outside the kinema.

By the way, I notice that the variety side of the programme at the Troc-ette bids fair to rival its bigger brother, the Trocadero. Some remarkable kine.-variety programmes have been featured.

Clapham Junction Mannequin Parade

In connection with the screening of "The Kid from Spain," G. F. Barnard, of the Globe, Clapham Junction, effected a tie-up with Arding and Hobbs.

At every performance sixteen mannequins from the Clapham Junction stores appeared in a fashion parade. The stunt was noteworthy as it was free from a competitive atmosphere, the dress parade being staged to provide interest to the patrons.

Incidentally, congratulations are due to the Globe manager for the effective way in which he publicised the film. He hit on many novel angles, all of which served to emphasise the entertainment value of the picture.

"I'm Telling You"

Managers who include variety acts in their programmes must have often wondered how they can strike an original note in announcing the artistes. Some rely upon the slides, others favour announcements on easels, whilst some show their aptitude as compères. The latter are few and far between!

At the Olympia, Shoreditch, I see Jack Smith utilises the services of one of his usherettes. She is a dainty, diminutive girl, and appears before the tabs bearing an announcement of the name and description of the act. Admittedly, it is not new, but the point of interest is the personality with which she appears. Her appearance is certainly better than a cold and informal slide or easel display.

Excellent publicity is being given to DINNER AT EIGHT (M-G-M), at the Palace Theatre, by this window display arranged with Ever Ready Razor Co., at Piccadilly Circus

GLASGOW BOOST

Arouses Curiosity

For the three days' screening of "She Done Him Wrong" (Paramount) at the Oxford Playhouse, Glasgow, A. G. Mailer aroused a good deal of curiosity, especially among women patrons, with a teaser slide and display cards.

At each performance the week before showing, a slide was screened announcing the title of the film, with the words, "How? When? Where and Why?" arranged around it. A number of display cards, with similar wording, were hung at the pay-box and on the mirrors throughout the hall.

A great attraction was a street stunt, with a man carrying a sandwich board, again stressing the "How? When? Where? and Why?" angle.

The big tank showing the giant octopus which Bill Pepper, manager of the Regal, Marble Arch, W.1, used to exploit BELOW THE SEAS (U.A.)

A striking display by Howard C. Smith for CAVALCADE (Fox), at the Rink Cinema, Finsbury Park

"RADIO PARADE" BROADCAST

KINNAIRD P.H. DUNDEE PATRONS LISTEN IN

PATRONS of the Kinnaird P.H., Dundee, were given another surprise item on their programme this week. At the end of one of the films the hall remained in darkness; then a broadcasting pylon was seen on the screen, with the red lamp on the top flickering out its radio signals; and while this was happening, the Kinnaird organ struck up with incidental music. Next, a voice broadcast the following message:—

"Hello, folks! This is the Kinnaird management calling you on a wavelength of merriment. The organ music you are now listening to is being played by our popular organist, Tom Fraser, accompanying our next weeks' announcement. And what an announcement. Just listen. . . . Next week the Kinnaird feature attraction is 'Radio Parade.' See your favourite radio stars on parade." Then followed the names of the cast. Following this, announcements were made of the forthcoming attractions. The broadcasting equipment was supplied by E. J. Allan and Co., radio specialists, Nethergate, Dundee.

The "pylon" was made of a few pieces of lath and sticks, and painted with aluminium paint.

The Kinnaird have also effected a tie-up with Methven, Simpson, Ltd., music and radio dealers, Dundee.

OPEN STAGE DOOR

Suggests "42nd Street" Theme

A stage-door incident was the theme of the foyer display arranged by Wm. Hudson, manager of the Edgbaston, Monument Road, in connection with "42nd Street." Cut-outs of an old gentleman presenting a bouquet of flowers to an attractive chorus girl conveyed the theme of the picture. Below this was announced in jazz style: "'42nd Street'—10 brilliant stars, 200 glorious girls, a miracle of mirth and melody." A number of tie-ups were arranged with music dealers, including a colourful display in the Bearwood district, where a number of cut-outs of dancing girls and a backcloth were used to good effect in support of the records of the song-hits from the film. Signposts erected in gardens along the road leading to the theatre also carried the name of the film and 'bus conductors on the route were persuaded to announce "42nd-Street" on arrival in the district.

VOCAL TRAILER

Provides Eerie Atmosphere

A novel method of using the trailer was employed by Louis Lewis, of the Theatre Royal, Manchester, in a prologue for "The Mystery of the Wax Museum" (Warner). Wax figures, hired from local manufacturers, were used in an eerie stage scene, and only the vocal part of the trailer, which happens to be extremely appropriate, was reproduced as the accompaniment to the brief prologue. The opening sentences gave a key to the subject matter of the film and introduced the requisite atmosphere.

A BIRMINGHAM BEACON

Forum's "Cynara" Display

Bigger and better publicity is evidently the slogan of E. B. Gold, of the Forum, Birmingham. For instance, last week he arranged "Cynara" tie-ups with the principal gramophone, music and radio stores. Around the house were a series of life-size cut-outs of the stars, while on the top of the theatre was another 22-ft. cut-out floodlit of Ronald Colman, which could be seen from all the tram termini in the city's centre. Supporting this was a tie-up with the book at the various Woolworth emporiums.

RACING MOTOR CYCLE

Arouses Tamworth Town

A telling street stunt in connection with "Money for Speed" at the Grand, Tamworth, was arranged by Charles Crathorne. A racing motor-cycle was firmly secured to a flat lorry and was ridden by a man in full racing kit. At intervals the machine was started up so that the familiar crackle of the exhaust would attract attention. Large posters called attention to the film, its stars, the theatre and times of showing.

Town Crier Boosts "Cynara"

CHATHAM SHOWMAN'S EXTENSIVE CAMPAIGN

BY the time Herbert E. Webster had completed his extensive tie-up and other schemes, there was hardly an avenue of exploitation left unexplored and few folk in the district unaware of the screening of "Cynara" (U.A.) at the Empire, Chatham.

In addition to an extensive array on the hoardings of hand-painted posters, tie-ups were arranged with many shops. Burton's gave a corner window display, and beneath a figure in dress-clothes was the notice: "See the immaculate Ronald Colman in 'Cynara' and let us dress you for the autumn." Several men's hat shops had special displays of snap-brim hats, with a card depicting Ronald Colman and the words: "Buy your hats here and see Ronald Colman in 'Cynara' at the Empire." prominently staged.

Sandwichboard men paraded the town bearing on a pole a circular board with the head and shoulders of Ronald Colman, Kay Francis and Phyllis Barry, respectively; whilst the town crier, who accompanied them, rang his bell at intervals and delivered a short verbal explanation of the film and pointed to the star- and times of showing.

Twenty thousand handbills were also delivered by hand throughout the district, whilst a car also travelled round about and its V-shaped notice boards attracted attention.

A revolving display cabinet in the doorway, completed by huge boards over the entrance, made the Empire conspicuous, and the scheme was rounded off by the notices on litter-boxes attached to lampposts.

A "LUXURY LINER" In Norwich Foyer

When he screened "Luxury Liner," Percy Aubin, manager of Norwich Hippodrome, tied-up with the Great Western Railway, and various local firms made possible the transformation of the foyer into a steamer's deck with tourist agency office. A working model of the Great Western steamer, *St. Helier*, was on view and the continuous clanging of the ship's bell roused much curiosity in passers-by. The attendants were garbed as sailors and there were displays of feminine cruising kit, together with the Great Western house flag and a variety of nautical emblems.

A DANCING SCENE

Attractive Boost for "Waltz Time"

An attractive tableau was erected by H. G. Thorburn in the vestibule of the Apollo Picture Playhouse, Birmingham, to advertise "Waltz Time" (W. and F.).

The setting consisted of a background resembling a ballroom with marble staircase and cut-out figures of dancers. In the foreground was a large cut-out of Evelyn Laye as the masked dancer. A concealed light illuminated the semi-transparent skirt and figure of the dancer. The display was surrounded by plywood framework painted to represent a stone seat and arch covered with creeper. The name of the film appeared at the bottom of the display, and a cut-out head of Evelyn Laye at the top left-hand corner.

For the showing of "Blarney Stone" (W. and F.), Mr. Thorburn incorporated in his vestibule display an actual painting of a scene at the Blarney Stone, painted by a resident of Killarney, and measuring 12 ft. high by 14 ft. wide. A working model of the steamers crossing between Holyhead and Dublin was also displayed in the lobby. This was loaned by Travellers, Ltd., who also co-operated with a window display advertising the film and special trips and excursions to Ireland.

BIRKENHEAD PROLOGUE

For "The Sign of the Cross"

In advance of "The Sign of the Cross" (Paramount), Circuit Manager Fred W. Williams engaged Frederick H. L. Bowman to appear last week at the Empire, Birkenhead, as the Emperor Nero in a scenic stage scene, and costume prologue specially written and produced by Mr. Bowman for the occasion. Mr. McDowell, of Paramount, helped to negotiate this scheme and crowded audiences acclaimed it a success with great applause at every performance.

S. Short's street stunt for SO THIS IS AFRICA (U.A.), at the Premier Cinema, Manchester

"KONG" BREAKS LOOSE

Giant Cut-out of Ape in Amazing Displays

BRISTOL SHOWMAN'S BIG DRIVE

ONE of the most extensive exploitation campaigns ever carried out in the city was arranged by George A. Higgs, of the Bristol Hippodrome, for "King Kong" (Radio), which he had on a fortnight's run.

A huge cut-out of the gigantic ape perched on the top of the Empire State Building covered the whole of the upper portion of the theatre front. This cut-out measured 31 ft. in height and 24 ft. in width.

At one side of the theatre is an empty shop which is boarded up and used as an advertising site for the house. Along the top of this was the title of the film in big cut-out letters, the centre of the two words of the title being occupied by another large cut-out of Kong, 16 ft. high.

Mr. Higgs dressed the vestibule to represent the beginning and end of the picture. On the right-hand side, from the entrance to the bottom of the corridor stairs, a jungle scene was represented. In a recess amidst a tangle of jungle foliage was a cut-out figure of "Kong," 6 ft. high, with eyes which, by means of specially constructed lamps at the back, not only flashed, but moved. This set represented the beginning of the film, the island where Kong was captured. The left-hand side represented the end of the story, with Kong at bay. Here was New York with Kong towering above it, holding Fay Wray in his hand.

The pay-box and chocolate kiosk were treated to match the two sides of the vestibule, while the top and front of the stairs were hidden by tropical scenery.

Mr. Higgs arranged with the two local evening papers, the *World* and the *Post*, to print a message about the film on a number of their ordinary placards. The *World* bill announced: "'King Kong' is at the Bristol Hippodrome," while the *Post* gave: "'King Kong.' See it at the Bristol Hippodrome." Mr. Higgs had 1,000 of the *World* bills and 300 of those of the *Post*. A quantity of these he distributed amongst the newsboys of the two papers and induced them to display them when selling their papers on the streets. The remainder of the bills he had flyposted all over the city.

On the Saturday night before the run he had men on the tramway centre distributing booklets about the film to the passengers leaving by cars and 'buses.

Mr. Higgs also secured some wonderful newspaper publicity for the film.

At his suggestion, Marks and Spencer's Stores stocked a number of King Kong dolls, for which they found a ready sale, and so gave the film a further boost.

George A. Higgs' KING KONG (Radio) display in front of the Hippodrome, Bristol

BIG RESULTS FOLLOW
Huge "King Kong" Boost

The success of "King Kong" at the Palace, Hanley, supplies a first-rate example of the justification of a big publicity scheme. F. V. Chambers, who started his exploitation two months prior to screening, reports that over 35,000 persons saw the film, which was held over for its second week, the first week having beaten all previous records at the Palace by £150.

Eight weeks before "King Kong" was due, cut-out plywood plaques were made from Radio's advertisements in the Trade papers and were displayed in the foyer, the matter being altered each week. Later a stuffed monkey about 5 ft. high and proportionate cut-outs of a motor-car, aeroplane and Fay Wray were exhibited, and then a fortnight before play date the trailer was exhibited.

But the big feature of the campaign was a 16-ft. high model of "King Kong," which weighed 7½ cwt., and had movable mouth and eyes, which, as a front-of-the-house display, caused tremendous interest. The figure was mounted on a lorry which toured the whole of the Potteries. The lorry was decorated as a native village, and carried appropriate Palace announcements, also a card stating that the real "King Kong" was four times the size. The display was accompanied by members of Pakers King Kong troupe, thoroughly blacked, and wearing nothing but loincloths and ornaments. The crowds which congregated to see the lorry on a number of occasions almost caused trouble with the police.

A special Press rehearsal was held on the night before play date, and an excellent write-up was obtained in the local evening paper—very different from the usual stereotyped paragraph. The whole of the above, of course, was in addition to the usual extensive newspaper, lobby, poster, and window card advertising.

"KING KONG"
In Carnival Cavalcade

Mrs. Burns, of the King's Hall, Exeter, not only pulled off an effective publicity stunt in the procession during St. Thomas' Exeter, annual carnival, last week, but also gained a prize in the Originality Tableaux section for her "King Kong" display.

A most realistic "King Kong," effectively caged behind strong bars, was accompanied by his keeper, who was supported by an attendant complete in hunting pink.

Another much-discussed exhibit was staged by Mr. Jesseman, of the Gaumont Palace, to advertise the coming of "Cavalcade."

"KING KONG" HIMSELF
Overshadowed by Huge Display

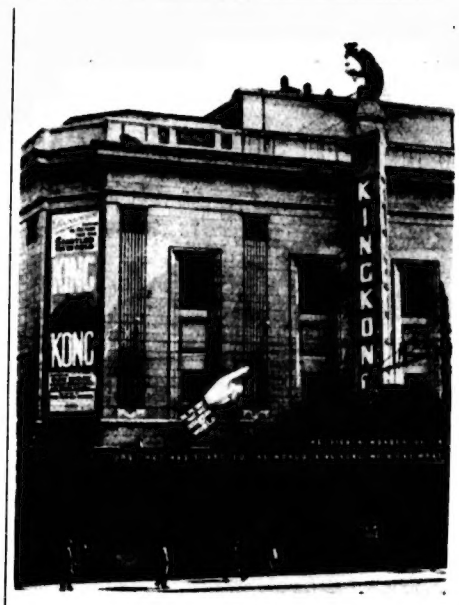
"King Kong" superseded the 46-ft. Paramount name sign during its run at the Paramount, Manchester, and on the top was a 15-ft. cut-out of "King Kong" himself, making a display of 61 ft. high, which was commensurate with the theme of the Edgar Wallace film and the size of the central character. Billy Greenfield, who arranged the display, tells us that it proved a big landmark during the two weeks it occupied its prominent position. This followed a full month's extensive exhibition which, as in other instances, was fully justified by the record returns.

At one time or another each of the leads in the film was featured in the Manchester lay Press, which also ran special articles on the making of the picture, beyond the usual reviews, which, in this case, dealt fully and elaborately with the subject.

"KING KONG" TOUR
Excites Blackburn Interest

A 25-ft. cut-out of "King Kong," towering above the skyscrapers of New York, caused a great impression, not only in Blackburn, where the picture was being shown at the Rialto, but also in the surrounding area. Mr. Pilkington fixed up the display on a motor float which toured the district.

The screening of KING KONG (Radio) at the Rialto, Blackburn, was well advertised by this vehicle put out by Manager Pilkington



A prominent position for KING KONG on the top of the Paramount Theatre, Manchester

NAME PLATE STUNT

WORTH TRYING FOR "42nd STREET"

MANY people passing along thoroughfares in the vicinity of the Royal Super Kinema, Liverpool, a few days ago were intrigued by the fly posters fixed on the walls as near as possible to the street name plates.

They were a facsimile of the name plates, bearing the cryptic message "42nd Street 5," the figure five being in red indicating the Liverpool postal district number.

This was the simple, but effective, method adopted by Captain W. E. Humphreys, manager of the Royal, for the preliminary advertising of "42nd Street" (Warner), and was followed up by the usual poster displays on the hoardings, etc.

Captain Humphreys arranged a tie-up with a radio and gramophone dealer. On the shop window was a large poster reading: "See the best show in the city at the Royal Super Kinema. Hear the best records in the world on sale Here." In the centre of the poster in a panel was the title "42nd Street."

On the sides of the service van owned by the radio and gramophone firm, there were double-crown posters advertising the Royal programme.

The frontage of the theatre carried a huge cut-out and streamers advertising the film, whilst the flag and bunting was illuminated by floodlights.

READING BEAUTY
The Vaudeville Reaps Reward

G. S. Mackie, of the Vaudeville, Reading, organised recently a Bathing Beauty Contest for the selection of Miss Reading, 1933, which brought him a useful amount of publicity for his theatre. The competition was run over a period of four weeks, and contestants were invited to forward their photographs taken in bathing attire, cash prizes being offered for the best received each week.

The final was held in a local Lido Bathing Pool, and after the selection by a well-known boxer, assisted by local magistrates, Miss Reading made a triumphal journey up and down the river in a boat decorated to represent a swan.

Crowds of spectators watched this trip, and the event was naturally given a good Press, and leading townspeople paid the Vaudeville management a gratifying tribute for their enterprise in organising a competition which was helpful for the town, both from a business and a social point of view.

GIFTS FOR THE LADIES
"Crime of the Century" Tie-ups

"The Crime of the Century" and "A Lady's Profession" (Paramount) at the Alhambra, Birmingham, received an excellent boost by means of a tie-up arranged by R. J. Brunt with the Colgate Palmolive Peet Co., who supplied a thousand samples of toothpaste and soap.

These samples were distributed throughout the district, the toothpaste with a handbill describing the merits of the toothpaste and the film, "The Crime of the Century," and the soap, with another handbill, featuring the famous schoolgirl complexion slogan, for "A Lady's Profession."

MAKING THE MOST
Of Restricted Space

Although lobby space is restricted at the Homer, Liverpool, J. E. Mackin manages to introduce some very effective displays employing the pay-box as the focal point. For "42nd Street" the names of the stars were emphasised in bold type, together with the names of the most popular numbers. Palm trees and natives made an appropriate setting on another occasion for the display of "So This is Africa?"

BIRMINGHAM CLEAN UP

FOR "LETTING IN THE SUNSHINE"

EXCELLENT results were secured by Alex. Seymour, manager of the Orient Cinema, Aston, Birmingham, in connection with "Letting in the Sunshine" (Wardour) through the use of a front-of-the-house display. On the verandah was placed a three-ply replica of a ladder 14 ft. long, and on the top of this was a life-size model of a man in the act of cleaning the windows of the mezzanine lounge. At the foot of the ladder was the announcement, "Letting in the Sunshine."

For the screening of "Private Jones," Mr. Seymour prevailed upon local tradesmen to arrange window displays tying-up with the film and their goods. At Messrs. Abbotts a special furniture display was arranged, in the centre of which was a figure of Tommy Atkins in full field kit, beneath which was an announcement: "In 1914 Private Jones' home was a dug-out, now it is a palace, for it is furnished with the products of Abbotts Furnishing Stores. Visit the Orient Cinema and see 'Private Jones,' with Lee Tracy in the leading rôle." At Messrs. Taylor's that emporium was a display with cut-outs from the film, stills, etc., together with an announcement plaque.

AMAZING QUEUE SCENES
Derby's "Good Companions"

The week's showing of "The Good Companions" at the Picture House, Derby, occasioned amazing scenes in spite of elaborate arrangements made by Bert Dent, general manager of Midland Electric Theatres (1911), Ltd., and Mrs. Lyons, who has the distinction of being one of the few lady managers in the country.

Each afternoon huge crowds, eager to snatch a seat at any old price, congregated in the road, rendering the passage of traffic almost an impossibility. At each "Full House" sign, the little army of police urged those in waiting to go away and return, but the appeals fell on deaf ears. People stuck tenaciously to their piece of pavement and got in how and when they could.

The extraordinary rush might be accounted for by the belief here that the "little Midlands town" of the story is Derby. On one occasion the queue stretched almost to the doors of the Hippodrome Super Cinema, where Manager Ernest Vincent, on the previous Saturday, wound up the run of "Cavalcade" with an early morning performance at which clergymen and ministers made notes for Sunday sermons.

"MEN MUST FIGHT"
Bury Enterprise

A special publicity drive made by J. R. C. Hamilton, manager of the Theatre Royal, Bury, is reaping a good reward this week. The entrance hall of this kinema has been turned into a model drawing-room, with fireplace complete. The walls are decorated with photos of all the stars in the picture *viz.*, "Men Must Fight" (M-G-M).

Special new design tie-ups are in all the trams and buses of the town, also display cards in all leading ladies' and gentlemen's toilet saloons, also large furnishing stores and ultra modern costumiers.

Outside the theatre itself 48-sheets are illuminated by flood lighting from four 500 watt projectors, whilst inside special appropriate music is played during intervals.

The Ministry of Health is to hold an inquiry into a proposal of the Newbury Corporation to purchase the old Plaza Kinema for £5,050 and convert it into municipal offices at a cost of £2,000.

"THAT'S A GOOD CARBON"
Nothing Equals—
SIEMENS-PLANIA CARBONS
13.6 mm. Solray Positive for Hall and Conolly Lamps.

FUNMAKING AT SOUTHSEA

Trouble Club for Cohen & Kelly

F. HILBURY'S SMART IDEA

THE Gaiety P.H., Southsea, was again the centre of an extensive campaign organised by F. Hilbury for the "Cohens and Kellys in Trouble" (Universal).

Previous to the week of screening a slide was shown announcing "The Cohens and Kellys in Trouble Club. Open to All. For Further Particulars Ask Attendant for Application Card." These cards advertising the film were distributed to patrons on leaving the kinema.

In addition to the usual trailer and poster advertising and lobby displays, extra advertising space was taken, and a free insert of a still was arranged with a local newspaper. For the week of showing a large cut-out of the stars in a bath was erected on the canopy, with the announcement: "Cohens and Kellys Wash Away Their Troubles."

Three men in morning dress, complete with top hats, paraded the town. One pushed a truck containing an empty beer barrel, with the word "Trouble" pasted on it. On the side of the truck were posters, "Laugh Your Troubles Away at the Gaiety with Cohen and Kelly."

The other two men were armed with pick-axe and spade and carried between them a three-ply wood banner announcing "Cohen and Kelly Are Going to Bury Their Troubles at the Gaiety. Why Don't You Sometime This Week?"

MANCHESTER SYRENS

"Luxury Liner" Warning

A real luxury liner atmosphere was created in the lobby by R. H. Lawrence a week previous to the screening of Paramount's "Luxury Liner" at the Ardwick Empire, Manchester.

A huge illuminated deck scene with cut-outs of film stars as passengers was erected. Bunting and lifebuoys gave the display a realistic appearance.

During the week of showing the front of the house was decorated with bunting and posters and the entrance resembled the deck of a liner. Syrens were sounded at intervals and the attendants, attired in naval uniforms, distributed throwaways inviting the public to take a cruise on "Luxury Liner."

A RIDER'S WARNING

To Southsea

Edward G. Burns, together with his able assistant P. Reed, launched an extensive campaign in connection with "The Sign of the Cross" (Paramount) at the Commodore Theatre, Southsea. The foyer of the theatre was lavishly decorated with buntings of the Roman period and over the entrance to the theatre was a massive replica of the "Ave Cæsar" shield. For a street stunt a man attired as a Roman soldier and riding a horse distributed throwaways to the public. On the rider's back, in flaming red letters, was the wording: "Death to anyone who makes the sign of the cross." Another feature of the campaign was a tie-up with the book at W. H. Smith's bookstalls.

STARS PAST AND PRESENT

Intrigue Willesden Fans

Something new in folders has been broadcast in connection with the Empire, Willesden. Ewart Hodgson, who conceived the idea of a throwaway detailing the stars whose pictures will be screened at the Bernstein house, has strengthened its appeal to "fans" by including a composite picture containing 65 film stars from 1908 to 1933, and inviting patrons to test their memory by naming them. A key is supplied on the back of the folder, which is produced upon the lines of a newspaper gossip column, with illustrations. Altogether a worthwhile effort, which has been in great demand locally.

RACEHORSE IN LIVERPOOL STREET

AMUSING STUNT FOR "UP FOR THE DERBY"

T. ALLISON, manager of the Carlton Picture House, Orrell Park, Liverpool, adopted a good street stunt for "Up for the Derby," his feature for last week-end (September 27-30). He secured the services of two men, one being dressed to represent a racegoer, with light-coloured silk hat and field glasses slung over his shoulders, and the other a jockey. The men toured the streets of the district with a horse, which was alternately ridden by the "jockey" and the "racegoer." The latter attracted considerable attention by his humorous antics on horseback, sometimes riding with his back to the horse's head. This stunt proved effective in giving a good boost to the film.

A LAUGHTER RACE

J. Eric Browne, manager of the Picture House, Brierley Hill, near Dudley, went all out on his screening of "Up for the Derby" (W. and F.). On the roof over the main entrance he had two life-size cut-outs of Sidney Howard, together with a number of children's wooden horses, below which was a banner, "You must visit the Picture House, Brierley Hill, this week and see Sidney Howard in 'Up for the Derby'—a certain winner for the laughter race." During the evening period the whole display was floodlit. In addition, the page-boy during the day-time had a further consignment of those wooden horses and paraded the town with them all tied together with a large notice: "We are all in training and have come 'Up for the Derby' at the Picture House."

Publicity by Managers of the Mascot, Westcliff, and Plaza, Southend, for THE BIG CAGE (Universal)

BIG CAGE DISPLAY

Creates Excitement in Westcliff

Concurrent showings of "The Big Cage" at the Mascot, Westcliff-on-Sea, and the Plaza, Southend, registered great successes following a joint campaign by O. M. Atkins, of the Mascot, and Mr. Peters, of the Plaza.

A special van, covered with 48-sheets and announcements of the dual showings, toured both Westcliff and Southend. Two men were on the van, one dressed as a monkey and the other as a tiger, while clowns armed with drums and trumpets accompanied the display. The "monkey" caused no small attention and a great deal of amusement by performing acrobatics on lamp-posts along the route. Needless to say, the show caused tremendous attention. Press advertisements and thousands of throwaways completed the campaign.

The wedding scene at the Coliseum, Airdrie, for W. Jenkins' presentation of THEY JUST HAD TO GET MARRIED (Universal)

TWO WARDOUR WINNERS

Provide Selling Angles

"FACING the Music," which received such an enthusiastic reception at the Rialto Theatre, Coventry Street, and the Plaza, London, has been amply fulfilling the producers' anticipations in the provinces.

The manager of the Empire, Coventry, went out in a big way to put over this novel screen attraction which stars Stanley Lupino, and large display advertisements were run in the principal newspapers, and teaser advertisements appeared throughout the week in the "personal" columns.

The town was inundated by window cards, and heralds supplied by Wardour, and nine of the biggest stores co-operated with the Empire by arranging attractive window displays.

Following an intensive campaign, and with the assistance of many radio shops, "Radio Parade" grossed record figures at the Grand, Kidderminster. Bob Gudgeon took for his slogan: "Grand Theatre calling." Spectacular window displays, the exhibition for miles around of special double-crowns and window notices in shops and residences were also enlisted in the service of the publicity scheme.

MUSICAL NOVELTY

Packs Carlton, Islington

The Carlton, Islington, is making the best use of modern publicity methods. Their stage presentation this week consists of a novel stage spectacle featuring eight pianos, supported by a full orchestra and organ. For several weeks prior to its initial public opening, Philip Finch, their organist, who is, by the way, the featured pianist, rehearsed this octette, until they reached the peak of perfection. The Carlton are justly proud of this, their third multiple piano show. Eighteen months ago they featured five pianos, which was a huge success. Six months later, or just a year ago, they presented a delightful seven-piano ensemble, assisted by a full orchestra and organ. Now, of course, their eight-piano show has surpassed even the Carlton's own record.

In order to publicise their presentation, the management of the theatre interested H.M.V., who have made records of the whole musical programme, some of which was reproduced to a packed house on Thursday. Also Pathé Pictures filmed the presentation in sound. On Thursday evening that great radio favourite, Christopher Stone, made a personal appearance, which was greatly appreciated. Shows of this nature, plus smart publicity, evidently keep the pay-boxes working overtime.

MOCK WEDDING CEREMONY IN KINEMA

"THEY JUST HAD TO GET MARRIED" A RIOT AT AIRDRIE

SMART showmanship and the popularity of Slim Summerville and Zasu Pitts resulted in capacity business for "They Just Had to Get Married," at the Coliseum, Airdrie. An excellent campaign was arranged by Wybar Jenkins, the manager. Two weeks previous to the showing the balcony steps were slipped, each with a different wisecrack about the picture, and gag slides were projected. A landaulette was hired to convey a "bride" and "bridegroom" round the town, being decorated with cards, balloons, old shoes and other paraphernalia. Wedding invitations for the mock ceremony at the theatre were also distributed. Liberal supplies of confetti and streamers decorated the theatre front, together with special hand-written decorated displays.

Each night, the mock ceremony caused riots of laughter with Slim promising to take Zasu as "his awful wedded wife," etc! The result was that, despite brilliant sunshine, the opposition of the football final, and Scotland-Ireland match on the Friday and Saturday, capacity business was recorded.

B. J. HIGHAM'S LATEST

Invitation to Newly Weds

B. J. Higham, manager of the Elite Theatre, Bordesley Green, Birmingham, continues with his bright ideas in film exploitation and one is always assured of a good display when visiting his theatre. For the screening of "They Just Had to Get Married" (Universal) he had a 48-sheet cut-out of Slim Summerville and Zasu Pitts arranged over the front of his house, whilst below, in large glitter letters, was the title of the film.

Supporting this in the vestibule was a further set of cut-outs of Verree Teasdale and others in the cast, together with a large notice: "During the showing of 'They Just Had to Get Married,' newly-weds are invited to view this picture as the guests of the management," which caused a large number of folk to stop, read, and ponder, to say nothing of the large amount of mouth to mouth publicity it gained.

For "20,000 Years in Sing Sing" (First National), Mr. Higham converted his foyer into a prison with imitation prison bars in paper attached to the entrance doors, and cut-out figures behind in the regulation prison garb, whilst on the front of the house was arranged a massive head of Spencer Tracy, below which was a large notice: "The much-discussed film, '20,000 Years in Sing Sing,' is here, do not miss the opportunity of seeing this intimate story of the dreaded Sing Sing prison and of the life in the American penal gangs."

PLUGGING SONG HITS

"42nd Street" at Birmingham

Excellent business was the result of a campaign put over by Eric Forgham, of the Gaiety, Birmingham, exploiting the musical theme of "42nd Street" (Warner).

Three weeks before screening, records of the song hits were plugged on the non-sync. Three thousand throwaways were distributed a week before the play-date and a thousand filmograms during the presentation.

Five window displays were arranged by Mr. Forgham with leading stores, tying up with the musical numbers and records.

In all the main streets leading to the Gaiety posters directed the way to "42nd Street."

THE NEW
CINEMA QUARTERLY
now 1 shilling

● IN THE AUTUMN NO.:

THE FUNCTION OF THE PRODUCER
By MICHAEL BALCON and JOHN GRIERSON

ALEXANDER KORDA ON THE INTERNATIONAL FILM

16 mm. DEVELOPMENTS

and contributions by Philip Lindsay, Paul Rotha, D. F. Taylor, Pennethorne Hughes, Eric M. Knight, Forsyth Hardy, and Norman Wilson.

● From any Bookseller, or 4s. 6d. per year from
24, N.W. Thistle Street Lane, Edinburgh, 2

Dr. IVES' LECTURE ON STEREOSCOPY

(Continued from page 39)

focused upon a glass rod screen. The disc being mounted upon an extremely accurate axle, and turned while the illuminant was flashed by means of a moving contact, a true stereoscopic kinematographic picture was obtained.

Colour could be imparted to the image by the same principle as that used in Kodacolor. As in this system, the film carried lenticular ridges, which produced the colour, and was projected through a glass rod screen, which produced the stereoscopy. This system, however, needed an exposure of one minute.

Dr. Ives stressed that any system of this nature was very far from being a commercial possibility. It called for extraordinarily fine grain and defining power of the lens, approximating to the dimension of a wavelength of light, while the accuracy needed in the lateral guiding of the film was appalling to contemplate. Further, poor definition must necessarily be experienced before and behind the image plane.

An Interesting Demonstration

As a vivid illustration of the state of progress of his system, Dr. Ives projected several slides showing the crude apparatus which was the predecessor of kinematography, and likened such apparatus to the position of his own invention.

A number of "parallax stereograms" produced by Dr. Ives were on view. Although one had heard about the remarkable effects achieved by his principles, the actuality of the pictures demonstrated was nevertheless quite a surprise. The most striking was perhaps a close-up of the doctor himself, which when viewed through a considerable angle, actually altered its appearance from side face to front face, and then to side face again, as one moved round it. A peculiarity of this particular exhibit was that if one moved beyond a certain viewing angle the picture turned round to the opposite profile, reminiscent of those changing projected pictures used in shop windows.

A hand-coloured picture, designed to be viewed by reflected light, was even more pleasing, if possibly less convincing. As one regarded it from different angles, the various planes assumed different positions, a picture on the wall behind the head of the girl sitter actually disappearing behind her as one moved the picture, while the folds of the sitter's dress and her pince-nez stood out in true solidity.

In pictures of a tea-cup made by two of the former systems mentioned (pin-hole grid and spherical lenses) one felt, notwithstanding the lack of definition, that one could actually see round the tea-cup, owing to the way in which the pattern moved round as one changed the viewpoint.

In proposing a vote of thanks to the lecturer, the President said he considered these effects a remarkable achievement, a point which was heartily endorsed by the large audience.

"BITTER SWEET" TUNES

Popular Number for Film

Musical Atmosphere for November 20 Releases

By A. W. OWEN

"BITTER SWEET," and "I Was a Spy" are the principal films released this week. The former suggests its own music, and as the film is a long one an introductory short interlude, consisting of a single song from the musical comedy, may be the choice of many managers.

For the latter film, which has a Belgian atmosphere the fine national anthem, "La Brabançonne," will probably serve our purpose quite well, if the end of the anthem synchronises with the first sub-title of the film screening.

"A Bedtime Story" is a quaint comedy film with a Parisian background, and a true type Parisian tango should create a suitable atmosphere without trouble.

Several heavy dramas, with the inevitable mystery and Grand Guignol element, are in the list, and I have been able to use the new popular music of "Ball at the Savoy" musical comedy for "Call Me Mame," simply because there is comedy in the film and a negligible atmosphere which is almost incapable of musical suggestion.

"BITTER SWEET" (U.A.)

CERT. A. 8,453 ft. Reg. No. Br.8952. Reviewed in *Kine.* July 13, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Anna Neagle, Fernand Graavey.
ATMOSPHERE.—Romantic drama, an adaptation of Noel Coward's famous play "Bitter Sweet."
ORCHESTRA.—Selection. "Bitter Sweet." Noel Coward. With cuts to suit length of interlude required, or one of the song themes, such as "If Love Were All," if only introductory music required. (Chappell.)
ORGAN.—As orchestra, with adaptation from the piano-solo copy for solo presentation, and from the piano-conductor copy of the above orchestration if synchronisation is desired with record, as detailed below for non-sync.
NON-SYNC.—"Selection." "Bitter Sweet." Noel Coward. Record by Ray Starita and Ambassador's Band on Columbia D.B.9782, Jack Hylton's Band record on H.M.V. C.1727; or as introductory interlude only, Layton and Johnstone's records of "I'll See You Again," Columbia D.B.5585, or "Kiss Me," on the back of the same disc.
LIGHTING EFFECTS.—Blending of blue, mauve, pink and violet, in slow fading sequence.

"I WAS A SPY" (W. & F.)

CERT. A. 8,193 ft. Reg. No. Br.9057. Reviewed in *Kine.* August 3, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS. — Herbert Marshall, Madeleine Carroll, Conrad Veidt, Gerald du Maurier, Edmund Gwenn.
ATMOSPHERE.—Espionage drama, the action of which takes place in a Belgian town invaded by the Germans. The story is based upon the actual experiences of Marthe McKenna, a Belgian nurse.
ORCHESTRA. "La Brabançonne." Belgian National Anthem. (Boosey-Hawkes.) Played as an introductory interlude only.
ORGAN.—As orchestra, with adaptation from the piano-solo copy, either for solo or synchronised presentation with the record, as detailed below for non-sync. (*Note.*—Organist must be prepared to transpose for synchronisation.)
NON-SYNC.—"La Brabançonne." Belgian National Anthem. Recorded by military band on special film catalogue record Columbia D.6230.
LIGHTING EFFECTS.—Blending of Belgian colours with red finale as the march finishes, when the first sub-title of film is screened.

"A BEDTIME STORY" (Paramount)

CERT. A. 7,794 ft. Reg. No. F.8777. Reviewed in *Kine.* May 25, 1933.
PUBLICITY.—One 48-sheet, two 12-sheets, three 6-sheets.
STARS.—Maurice Chevalier, Helen Twelvetrees, Baby Leroy.
ATMOSPHERE.—A homely comedy, in a Parisian atmosphere.
ORCHESTRA.—"There's Something in Your Eyes." Tango. (Keith Prowse.)
ORGAN.—As orchestra, with adaptation from the piano-conductor copy, and synchronisation with the record, as detailed below for non-sync.
NON-SYNC.—"There's Something in Your Eyes." Tango. Recorded by Jack Payne and the B.B.C. Dance Orchestra on Columbia C.B.337.
LIGHTING EFFECTS.—Blending of three shades of blue in fading sequence.

"WHISTLING IN THE DARK" (M-G-M)

CERT. A. 6,600 ft. Reg. No. F.8625. Reviewed in *Kine.* April 13, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—Ernest Truex, Una Merkel, John Miljan.
ATMOSPHERE.—American satirical crook drama dealing with the adventures of a writer of mystery stories who gets into the clutches of gangsters
ORCHESTRA.—"The Black Domino." Overture. Auber. (Boosey-Hawkes.) Or the finale movement only as an introductory interlude.
ORGAN.—As orchestra, with adaptation for solo work from the (new edition) piano-conductor copy of the above orchestration.
NON-SYNC.—"The Black Domino." Overture. Auber. Recorded on Columbia D.B.25 by the B.B.C. Wireless Military Band; or on H.M.V. D.A.1264 by the London Symphony Orchestra. The second part of either record will serve as an introductory interlude.
LIGHTING EFFECTS.—Blendings of green, mauve, orange and red, the latter being used for the "finale" of either record.

"LILLY TURNER" (First National)

CERT. A. 5,694 ft. Reg. No. F.8875. Reviewed in *Kine.* June 15, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Ruth Chatterton, George Brent, Frank McHugh, Guy Kibbee.
ATMOSPHERE.—Low life sordid drama, with an American side show background.
ORCHESTRA.—"Feuillet d'un Vieil Album." Dramatic entr'acte. Kross. (Keith, Prowse.) Played as an introductory interlude only.
ORGAN.—As orchestra, with adaptation for either solo or synchronised presentation from the piano-conductor copy of the above orchestration.
NON-SYNC.—"Feuillet d'un Vieil Album." Kross. Recorded on Columbia D.F.X.11 by the Company's Symphony Orchestra. (Special film catalogue record.) Presented as introductory interlude only.
LIGHTING EFFECTS.—Blendings of amber and deep red.

"THE SPHINX" (Pathe)

CERT. A. 5,651 ft. Reg. No. F.8922. Reviewed in *Kine.* July 6, 1933.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Lionel Atwill, Sheila Terry, Theodore Newton.
ATMOSPHERE.—Fantastic crime drama, with the star in a dual rôle.
ORCHESTRA.—"Stars of the Desert." Suite. Amy Woodforde-Finden. No. 4 only. "Fate." Played as an introductory interlude only. (Boosey-Hawkes.)
ORGAN.—As orchestra, with adaptation from the piano-solo copy for solo presentation, which is recommended with any record synchronisation.
NON-SYNC.—"Appassionata." Alex Pouget. Tense dramatic entr'acte, recorded on Columbia D.19256. (Special film catalogue record.)
LIGHTING EFFECTS.—Blendings of amber, purple and deep red.

"CALL ME MAME" (Warner)

CERT. A. 5,434 ft. Reg. No. Br.8846. Reviewed in *Kine.* June 8, 1933.
PUBLICITY.—One 6-sheet.
STARS.—Ethel Levey, John Batten, Dorothy Bartlam.
ATMOSPHERE.—Unsophisticated comedy drama, the entrance into high life of a tough Mexican "Mamma." The "Savoy Orpheans" Band is featured in the film.
ORCHESTRA.—"Ball at the Savoy." Selection. (Chappell.) Or one of the foxtrot songs, "I Always Keep My Girl," as an introductory entr'acte.
ORGAN.—As orchestra, with adaptation from the piano-solo copy of the selection, and the foxtrot piano-copy from the dance orchestration.
NON-SYNC.—"Ball at the Savoy." Selection. Recorded on H.M.V. C.2588 by Webber's Orchestra; or the foxtrot "I Always Keep My Girl," recorded by Jackson's Orchestra, the latter for introductory interlude only.
LIGHTING EFFECTS.—Blending of bright colours in fading sequence.

"THE VAMPIRE BAT" (P.D.C.)

CERT. A. 5,537 ft. Reg. No. F.8793. Reviewed in *Kine.* June 1, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Lionel Atwill, Fay Wray, Melvyn Douglas.
ATMOSPHERE.—Grand Guignol drama, with strong romantic element, an eerie theme and many thrilling episodes.
ORCHESTRA.—"Prelude in C sharp minor." Rachmaninoff. (Boosey-Hawkes.) (*Note.*—If small orchestra, synchronise with record.)
ORGAN.—As orchestra, with adaptation from piano-solo copy in C sharp minor only for solo presentation. Orchestral parts are written in C minor, and synchronisation will need the use of the orchestral piano-conductor copy of above orchestration.
NON-SYNC.—"Prelude in C sharp minor." Rachmaninoff. Recorded on Columbia D.X.87 by Sir Henry Wood and Orchestra.
LIGHTING EFFECTS.—Black out, followed by deep amber flood, fading to deep crimson.

ORGAN INTERLUDES WITHOUT SLIDES

Suggestions for Music and Arrangement

SEVERAL organists both from London and the provinces have recently written to me saying that they had to present their solo organ interludes without either slides or lighting effects and therefore the interlude solo series were of little use to them.

Requests were made for some practical hints for interludes played "cold," as one organist expressed himself, and, in response, I am giving details of several solo efforts I have heard recently, or sent on to me for review and criticism. In the first place, the organist must be prepared to say a few words of introduction and explanation of the music to be performed.

There are scores of publications available which in themselves will form a complete selection without much, if any, alteration, such as: A to Z, a classical pot-pourri in alphabetical order of the great composers arranged by Geiger (Bosworth and Co.), long enough for two consecutive presentations. The two further classical arrangements of "Verdi Memories" and the Mendelssohn "Fantasia," containing excellent material and capable of cutting to any length desired (Bosworth and Co.). "The Three Bears," by Eric Coates, makes a charming interlude, but in this case the organist should speak into a microphone, giving the story as per sub-titles in the music (Chappell and Co.). "The Reminiscences of Grieg" (Boosey Hawkes and Co.) is another example of a ready-made selection.

These suggestions can be multiplied almost indefinitely and their chief attraction consists of the fact that only one piece of music has to be purchased and can be adapted to suit the individual requirements of the organist.

The following non-slide interlude was played with success recently by Steff Langston, the solo organist of the Capitol, Winchmore Hill, and will serve as a guide to the formation of interludes of a similar type, easy to construct and effective in presentation.

Announced by the organist as a "Tour in North Europe" or a visit to the "Beauty Spot of the North": "Prelude" to "Norwegian Suite," Matt, first 16 bars; "Morning," Grieg, up to G sharp chord, second page; "Rustle of Spring," Sinding, omit repeat section; "Solvieg's Song," Grieg, one verse and chorus only; "Wedding Day in Troldhaugen," Grieg, 18 bars only; "Trepak," from "Casse Noisette Suite," Tchaikowsky, omit repeat; "The Red Sarafau," Tchaikowsky; "Volga Boatman," Russian folk song; "Blue Danube," Valse, Strauss, first section only; "Humoreske" in G flat, Dvorak, to minor movement; the last two notes form the first two notes of "Hungarian Dance," No. 6, Brahms, as "finale" all in.

This type of selection is in direct contrast to that which depends entirely on slides and can be used with every confidence, for even if it is classical in form, it is certainly melodic and interesting to all music lovers. If lighting effects are available, so much the better, but, although an asset, they are not an absolute necessity.

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